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JULY 1943

VOL. 9 **NO. 7**

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Save The Independent Producers!

For the first time in its history, the Government of India seems to have realised that we are facing a total war in which all the resources of the state have to be thrown in.

Acting quickly upon the practical suggestions contained in our June editorial, Mr. P. N. Thapar, I.C.S., Jt. Secretary of the Information and Broadcasting Department, New Delhi, visited Bombay during the last month and convened a series of conferences with the Executive Committee Members of the Indian Motion Picture Producers' Association.

Some of the producers, in keeping with their traditional bravado, tried to be smart for a time and attempted to avoid the important issue, under discussion. But Mr. Thapar's firm tact seemed to have won the day and now the Indian producers have agreed to produce 25 full length propaganda pictures in addition to 50 short propaganda features.

Some of those leading producers who were once militantly against the idea of helping India's war effort, were the first to capitulate when Mr. Thapar informed them in his mild but firm way that no raw films will be supplied to those producers who did not agree to produce war propaganda pictures.

In a minute the studio-owning producers, who have to maintain all-the-year-round overheads, were falling over one another to be accepted as producers of propaganda films.

The pitiable melee must have amused the I.C.S. officer a lot and he must have taken with him some unique impressions of our motion picture producers.

The Indian film industry had no other alternative but to fall in line with the proposal submitted by the Government of India, as the Shipping Assignment Committee had refused to provide shipping space for raw films, seeing that the Indian film industry had contributed nothing voluntarily to the country's war effort.

Between the two pairs of eyes it is difficult to choose the more beautiful. Jayashree has been called 'gazelle-eyed' before and she competes with the real stuff this time in "Shakuntala", a Rajkamal picture.

As a result of the number of discussions between the producers and the officials the following points seem to have been tentatively agreed upon between the parties:

1. That the Indian film industry should produce 25 propaganda pictures in one year to help the country's war effort. Out of these 25, one each should be in Tamil, Bengali and Telugu.

2. That the film producers who produce such pictures should be given priority of raw stock supplies and that raw stocks should be guaranteed to such a producer for 3 additional commercial pictures, thereby bringing the annual production quota for sound stages to four pictures per sound stage.

3. The studio owners have moreover guaranteed to the Government to produce 52 short propaganda features of 1000 feet, i.e. one short picture a year per studio, as there are 52 sound-stages in the country today.

4. That 40 copies of each of these short features would be necessary to keep 40 sectors of distribution circuit continuously supplied and the Government intend to fix up a rental tariff ranging between Rs. 30/- to Rs. 2/8 per week according to the importance of the station which hire the exhibitors will have to pay to the producers as their contribution to the war effort.

5. The Government will, moreover, be prepared to buy certain short films if the subjects of the same have been previously approved by them.

This is all very good and it is as it should have been long ago, when the war started. We congratulate the Government on their firm tact and the producers for their unwilling submission.

We must win the war by hook or by crook and the Indian film industry must do its bit to win it—even at this belated stage.

Let us now analyse the immediate effect of this tentative agreement between the Executive Committee of the producers and the Government.

In our opinion it was not absolutely correct of the Government to carry on the entire negotiations with the Indian Motion Picture Producers' Association as, at best, this is merely a provincial body and as such does not represent all India interests. There are other institutions such as: The Bengal Producers' Association and The South Indian Film Chamber of Commerce. Both these institutions should have been invited to take part in the deliberations.

Assuming for a moment that the Indian Motion Picture Producers' Association represents a major part of the Indian film industry, still it would have been more politic to have invited the other associations. It will be unfair if the decisions of the Bombay Association are to prove binding on the other provincial film producers.

Ashok Kumar wears the Khaki in "Kiran" a social story of Ramnik Productions.

On its own side the Executive Committee of the Indian Motion Picture Producers' Association took up an anomalous step when a handful of its members undertook to negotiate with the Government on a trade problem which vitally concerned every member of the Association. In fairness to the other members, the Executive Committee should have called an Extra-ordinary General Body Meeting and informed the other members of the impending Government proposals. The usual function of an Executive Committee is to carry out the routine work of the Association, but in such cases where the future of several members is in jeopardy, it was highly improper of the Executive Committee to assume to itself all the powers and the status that might belong only to the General Body.

The whole affair sounds like a conspiracy among leading producers owning studios against the have-nots.

Though the Executive Committee claims a membership of nearly eleven elected members, only six leading producers in: Rai Bahadur Chuni Lall, Sardar Chandulal Shah, Mr. Sohrab Mody, Mr. J. B. H. Wadia, Mr. Shankarbhai Bhatt and Mr. W. Z. Ahmed—continuously met Mr. Thapar. What happened to the other five? And what happened to the seventy and odd general members of the Association?

As was long suspected in certain quarters, immediately after Mr. Thapper's departure for New Delhi, the Executive Committee members who had carried on all these negotiations sat over the spoils and started cutting the carcass, and in doing so the studio-owners got all the meat and the independent producers were left with nothing.

Granting the Bengali picture to New Theatres, the Telugu to Gemini Pictures and the Tamil to Modern Theatres, the remaining 22 pictures were divided into two six-monthly production periods at the Executive Committee meeting held on the 8th June 1943.

The first lot was to produce 9 pictures in the first six months and the lucky producers, who have to produce a propaganda picture each and get raw films for 3 additional films are: 1. Minerva Movietone, 2. Ranjit Film Co., 3. Laxmi Productions, 4. Kardar Productions, 5. Amar Pictures, 6. Prafulla Pictures, 7. Navyug Chitrapat Ltd., 8. Rajkamal Kalamandir, 9. Prabhat.

All studio-owners!

The second lot who take up their own propaganda picture in the second six months and thus qualify for raw films for 3 more commercial films consists of 1. Bombay Talkies, 2. Filmistan Ltd., 3. Jayant Desai Productions. 4. Mohan Pictures, 5. Pancholi Art Pictures, 6. Prakash Pictures, 7. Shalimar Pictures, 8. Wadia Movietone, 9. Vishnu Cinetone, 10. Sunrise Pictures, 11. Atre Pictures.

All studio owners again with the exception of a couple who were studio owners till very recently.

That leaves only one picture to be produced, which picture has been generously given to an independent producer, Harishchandra Pictures

With priority of raw film supplies as the principal bait, one can not expect a different reaction from the capitalistic-minded film producers.

As it is, the independent producers in the country had already become a thorn in the side of the studio-owners, because of the substantial competition which the former have been giving to the lattter both in quality and quantity.

A state of mutual dislike has been existing between both for a long time and the studio owners have been waiting for some such opportunity to wipe the independent producers off the map of film production.

The Government of India seem to have provided them with that long-awaited opportunity now and it is no wonder that the Executive Committee of the producers, essentially composed of studio-owners has taken this opportunity to be vindictive towards the independent producers who have no approach to the officials.

But the Government must not allow injustice to be done to these independent producers who are a brave band of people and who often give the industry several outstanding pictures.

The following leading independent producers, who have several pictures to their credit, have been entirely left out of reckoning by the Association:

1. New Huns Pictures, 2. Acharya Art Productions, 3. Janak Pictures, 4. Chitra Productions, 5. Kirti Pic-

Neena, queenly and dignified, awaits public approval in "Prem Sangeet," the next release of Shalimar Pictures.

tures, 6. Silver Films, 7. Asiatic Pictures, 8. Fazli Brothers, 9. Sowbhagya Pictures, 10. Unity Productions, 11. D.R.D. Productions, 12. Purnima Productions, 13. Hind Pictures, 14. Mehboob Productions, 15. Anand Brothers, 16. Murari Pictures, 17. Pradeep Pictures, 18. Barua Productions, 19. A.B. Productions, 20. Gitanjali Pictures, 21. Kamalroy Pictures, 22. Indian Art Pictures, 23. Talwar Productions, 24. M.P. Productions, 25. Raja Movietone, 26. Vauhini Pictures, 27. Maheshwary Pictures, 28. Batra Productions, 29. Din Pictures, 30. Basant Pictures, 31. Girdhar Bahar Productions, 32. Navin Pictures.

These are some of the independent producers who are active in production now and have to their credit several pictures.

People like these have been left out of reckoning by the Executive Committee of the Producers' Association. On the other hand, "Filmistan Ltd." belonging to Rai Bahadur Chuni Lall, the President, gets the privilege of producing a propaganda film and the accompanying benefits, even though "Filmistan Ltd." has not produced its very first picture.

How can this inequity be explained away by the Association?

All those independent producers whose names we have mentioned above are also willing to produce war propaganda films and being the more enterprising ones, it is likely that they may give even better pictures than some of the studio-owning producers.

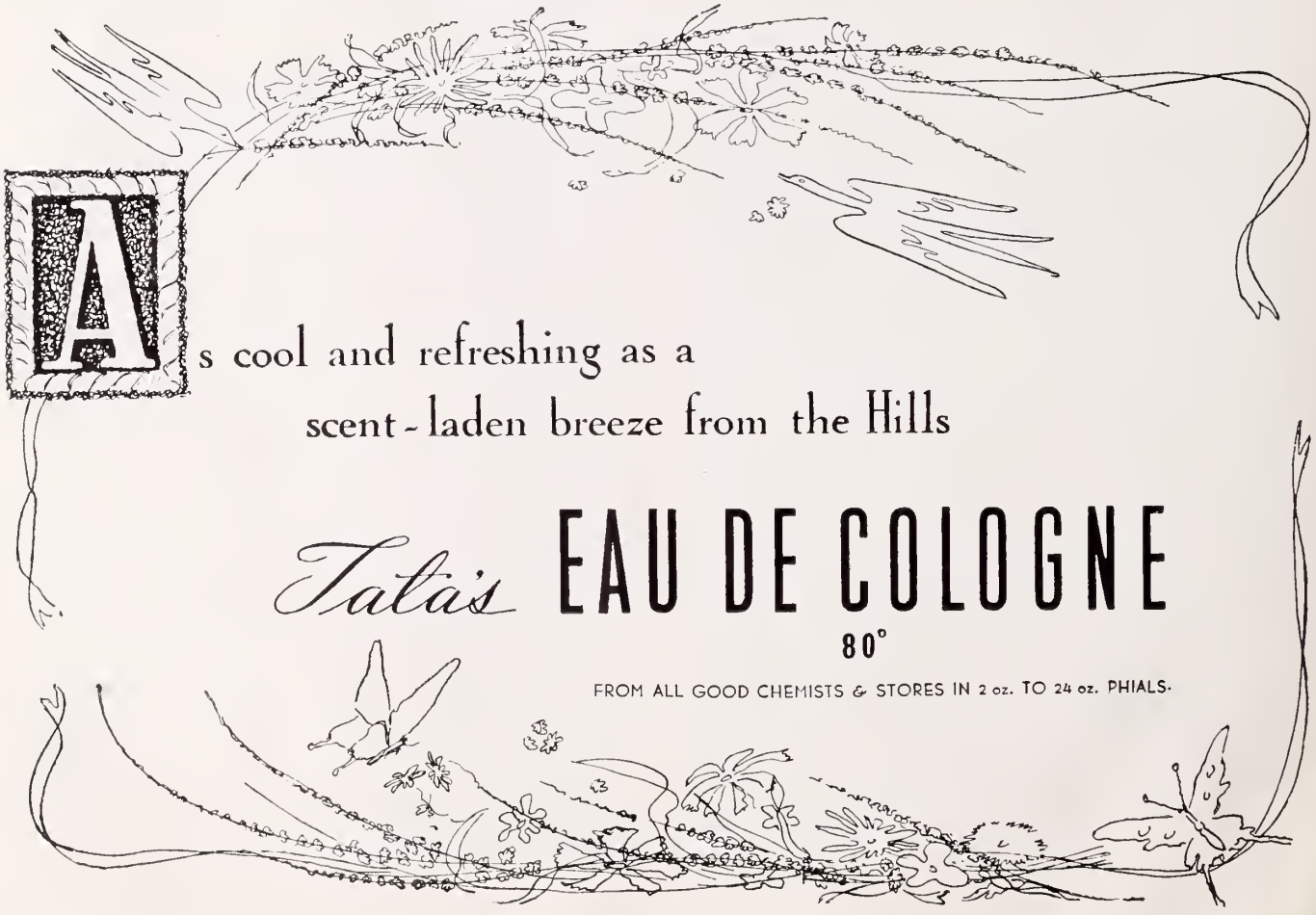
The Government of India wanted 25 war propaganda pictures. Here is a chance for them to get nearly a hundred pictures if all the producers in the country —studio and independent ones—are allowed to produce on the same terms which are now offered to the Association members.

We suggest that all producers, irrespective of their owning a studio or not, should be licensed by the Government and called upon to submit war propaganda subjects within a certain time.

A committee of censors may be appointed to select from this material 50 suitable subjects from 50 different producers and only to such selected producers a priority certificate may be given in respect of raw film supplies.

Unless some such equitable measure is enforced, we are afraid the independent producers will be wiped off the map.

And they are very badly needed.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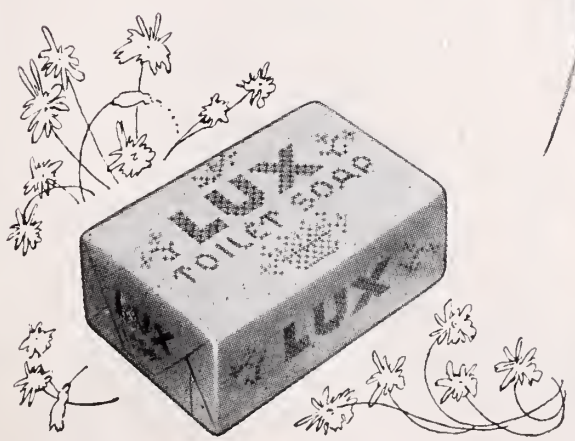

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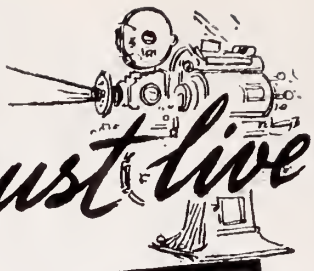

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RAW DEAL TO MUSIC DIRECTORS

India is not only a god-stricken country, it is also a music-mad nation. When an Indian is born he is ushered into this world with music and when he leaves on his final journey he steps out to the tune of the most ear-splitting music one can imagine. Between his entry and exit, there are numerous occasions on which music is requisitioned to cheer up his spirits. Thread-ceremonies, a thousand and odd pujas, birth-days, engagements, weddings and seasonal changes all call for loud and continuous music and dancing and it is therefore no wonder that the people of India are so acutely music-conscious.

Film producers are always wide-awake to this weakness of the people and they are often found paying more attention to the musical part of a picture than to the story-telling side.

We have had a number of pictures which have become huge box-office hits just because they had a couple of snappy popular songs. To quote the latest, "Jawab", "Kismet", "Panghat", "Basant". All these are music-sprinkled pictures and they run well because their music delights a music-conscious nation.

This aspect of motion picture success brings the studio music director into prominence. Only last month Music-director Ramchandra Pal wrote that music directors hardly get a free hand in executing their work. Does it mean therefore that most of the popular song hits which we get from time to time are merely products of happy accidents? While we are inclined to agree with Ramchandra Pal in so far as he complains about outside interference in the music director's field, we still feel that several song hits of our screen have not been so many accidental products but actually the results of correct efforts by the music directors.

More often than not the music of a picture has saved the picture from failing utterly. Without its thrilling music "Jawab", in our opinion, is so much celluloid junk.

When a picture becomes popular because of its music who gets all the profits? Always, the producer. Thousands of gramophone records are sold of a single song hit and thousands in coin are pocketed by the producers. The music director who created these popular song tunes gets nothing. Nor does the artiste who sings get anything. Nor even the word composer whose words caught the fancy. All the profits go to the producer, be they from the picture or from the sale of the records.

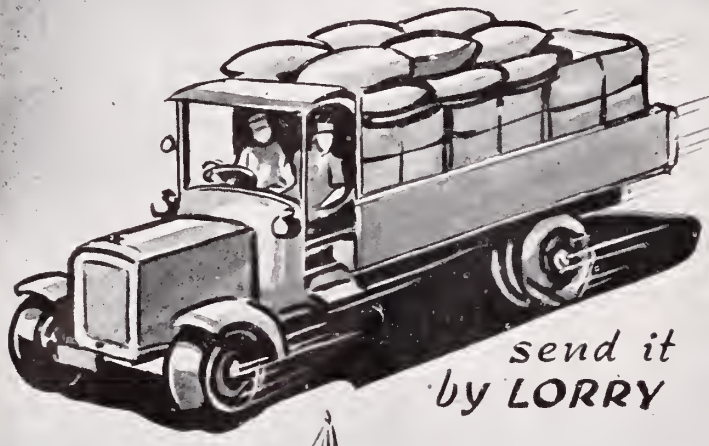
This, we think, is very unfair. If a producer gets a royalty on sales from the gramophone recording company, it is but fair that the music director and the artiste and the poet should share the spoils, as these are complimentary profits. If the producers will allow the music directors to share these profits, it is quite likely that we shall have in future thrilling music which we have never had before. After all though a professional, the music director is also in business and what can be a greater incentive to better work than a decent share in the profits.

Here is an angle which sympathetic and fair-minded producers ought to think about. If they start sharing their profits with their skilled workers, they are likely to be longer in business and better business at that.

In "Nagad Narayan", a comedy of New Huns, Leela Desai radiates a new personality, never before seen on the screen.

When it can't go

BY RAIL...



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This photograph from "Fashion", a Fazli picture, is an eloquent proof of the world of difference in talent between two artistes. Here is Chandramohan, set tense to throttle Sabita, while Sabita takes it with comfort without a twitch of any muscle. She knows it is a motion picture "throttling" and Chandramohan doesn't mean it. Isn't Chandramohan's 'action' wasted when with his cat-eyes and strong throttling he ends by making the other party only more comfortable?

GHOST VOICES OF THE SCREEN

Talking of music we are reminded of the "ghost voices" that sing behind our play-back songs these days. Two particular voices have fallen on our ears a thousand times during the last year. They belong to the buxom Rajkumari and the tall Amirbai Karnatki.

These two singers have sung so many songs in so many pictures and on so many different faces that they have become the professional ghost singers of the screen.

Step into any picture-house anywhere in India and you will either hear Rajkumari or Amirbai singing —may be on Mumtaz Shanti's face, or through Madhuri's lips or for that matter on any face of any woman.

This ghost singing has become a regular racket with our producers and the quality of music in our pictures is steadily going down. Producers forget that a new voice has a new thrill and it is not so much the music as the emotional quality of the voice that appeals to the audience. These wholesale mechanical singing machines like Rajkumari and Amirbai get on people's nerves when repeated too often. And that is what has happened. They have been repeated too often and whosoever's the face, experienced film-goers spot the voice as belonging to one of these two. Once the identification has been done where is the emotional thrill in the music?

The producers thus defeat their own purpose. The producers must either find new singing voices if they are to go on with this ghost-voice racket or they must not give us so many phoney songs.

Everyone knows that our Madhuris and Sabitas don't sing. Where then is the sense in selling a falsehood? It is just bad business.

BUGS, RATS AND JEWS!

It was on the 30th May when we went to see a foreign picture at the New Empire in Bombay. Along with this picture was being shown an American propaganda short called "America sings with Kate Smith". Technically it was an attractive feature and the patriotic songs were put over by the buxom singer very beautifully. That little short film had entertainment plus propaganda.

Four times Kate Smith, the Singer, called upon the audience to join in on the last chorus, but the audience sat quiet and no one took up the vocal refrain. That audience was composed of a large number of military officers in the upper classes and a number of tommies in the lower classes. The thick military sprinkling was either Australian or British. Add to these uniformed people a number of local white men and women and don't forget a good number of white-skinned, bull-necked Jewish refugees who seem to enjoy the best things of life in India. The only Indians were I and my lady friend.

Kanaiyalal, that polished character actor, is trying to be sure with Kusum Deshpande in "Kiran", a social story of Ramnik Productions.

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The appeal of Kate Smith fell flat on these non-American white people and none of them showed any enthusiasm for the songs. Out of sheer spite the two of us decided to applaud after the reel was over. But when we did so, the white population round about looked as if saying "What is gone wrong with you two?"

If there were no Americans in the audience to feel insulted we at least did on their behalf. I think it is letting the brave Yankees down when we don't applaud their national sentiment which was embedded in those beautiful songs. After all the Yankees are doing a large bit for the war and it isn't fair to let them down so.

The most annoying part of the whole affair, however, was the behaviour of half-a-dozen Jewish refugees who were sitting behind us and talking loudly their foreign gibberish with their white cows brought from overseas. I gave them the frozen optic a couple of times but it was lost on those thick-skinned ill-mannered brutes who had stared Hitler in the face and lived to tell the story.

There is a lot of talk nowadays of bugs and rats in our theatres and the authorities are asked to take measures to exterminate these. I would, however, suggest that some measures should be taken to exterminate these fat-necked vulgar Jews who have come to our country as guests and are misbehaving in more ways than one. They seem to be worse than the bugs and the rats. The bugs and the rats, at least, belong to our country, but not these cowardly refugees who have run away from their own country in its hour of need.

Aren't there any Jews in the countries Hitler has overrun? How are they pulling on there?

Coming back to Kate Smith's songs, I feel that the white men in the audience didn't like the words of the songs.

One of the songs begins with "America I love you". Now, who would expect an Englishman to repeat that? Even Churchill hasn't so far talked about loving America. He is only friendly with America.

Considering things as they are, I think it is rather indiscreet on the part of the local film distributors to screen such shorts with so much of America in it. Englishmen usually like Americans to sing about England and something in that style would go better in India just at present, though Indians would think twice before joining in on the last chorus.

The poor Yanks!

RAI BAHADUR'S "FILMISTAN"

Rai Bahadur Chuni Lall has at last launched his "Filmistan" with his usual ballyhoo and once again his button-hole is in blossom.

Everyone wishes the old Rai Bahadur and his faithful band of assistants every success and we are sure that Rai Bahadur's producer, Mukerjee, will soon be giving us a new box-office hit at which work Mukerjee seems to have become an adept.

But in the enthusiasm of launching the new production concern, the old Rai Bahadur has made some incorrect claims in the advertisement of "Filmistan" which appeared in the *Times of India* of 29th May 1943.

In the said advertisement Rai Bahadur and his faithful band claim to be "the creators of "Bandhan", "Naya Sansar", "Jhoola" and "Kismet'.

In our opinion, this claim is entirely wrong. We think, the Bombay Talkies are the creators of these pictures and not any production unit employed by them. A picture is not created by a crowd of half-a-dozen people however good they be. A picture is the creation of a studio with all its thousand conveniences, tools and talent.

Rai Bahadur's claim therefore affects the business good-will of the Bombay Talkies Ltd. and they seem to have a good case of damages in a Court of Law against "Filmistan".

Old Rai Bahadur should really be a little more careful about such extravagant claims in future or he may someday unwittingly land his infant concern into trouble.

OUR ROMANTIC SCREEN!

A strange feature about the stories that come on the Indian screen is that all romance in life ends with the hero marrying the heroine. In fact, most of our film stories also end with this event which, in my opinion, is only the beginning of a grim tragedy we call life.

Asha supplies glamour in "Pagli", a social story of Maheshwari Pictures, Lahore.

All these stories portray the struggles of youth to get their mates for the bed. Having got them, they sing a song and ask the audience to go home, suggesting that their actions thereafter will be strictly personal and not such as to be viewed by the people.

Is this all the realism that life presents to our movie-moghuls? Beyond mating the male and the female—both in heat—and showing the pre-mating struggles, isn't there anything else left in life to show?

Is matrimony the end of life and romance? At least that is what the producers seem to tell us month after month if we are to believe what they show on the screen.

Take my own life for instance. I never had a youth for wild oats and romance. Married at eighteen I jumped out of childhood into responsible manhood. At nineteen my marriage yielded a child and then began the little tragedies of my own life, more emotional than any romance ever shown on the Indian screen.

Despite a married life, I had my affairs, my loves, my disappointments, my periods of starvation and unemployment, my share of troubles and illnesses, my quota of family quarrels and dissensions and what not. In short, my own life began after my marriage and my problems also stared me in the face after I called a woman my wife. Millions in our country must be in my position seeing that we marry early in India. But the producers have not tried to solve their problems.

On the other hand they have insulted this large majority by showing to them premarital tragedies and romances between two sucklings on life's threshold.

Producers like Shantaram who brag about realism in films in and out of season would do well to find their heroes and the heroines by delving into the lives of people after they have really started living their lives. They are the people who make a home and a nation—not the fresh sucklings with romantic baby-soothers in their mouths.

FILM MAKING IN THE SOUTH

The fourth annual report of the South Indian Film Chamber of Commerce is in hand. As usual, this useful institution has been very busy throughout the last year under the guidance of Mr. V. Rama Rao who was once mentioned by us as a very competent secretary for any public institution.

The Chamber has been able to secure many minor advantages for its members from the local and Central Governments and these efforts give evidence of a unity which is so difficult to obtain among varying film interests.

We however disagree with the attitude taken by the Chamber with regard to the footage restriction enforced by the Government bringing down all Indian films to a maximum of 11,000 feet. We think that this restriction is all for the good of the Indian film industry, be it of the North, of the South, of the East, or of the West.

In 11,000 feet plenty of human drama can be shown by skilled technicians and we do not think there is any reason to complain on this score.

The South Indian films with their previous marathon footage had always proved very boring and dramatically inconsistent and the new footage restriction ought to provide them with a long-felt trimming which they so badly needed all along.

S. S. Vasan, the newly elected president of the Chamber in his address to the Chamber considered the footage restriction order "as very unfair and unjust to the interests of the trade". He applied his usual financial mathematics and said that while the North Indian films suffered a cut of 14%, the footage restriction order had imposed a cut of 35% on the South Indian pictures. He called this "serious injustice". This is all just stupid and sounds "provincial" in addition. We are surprised at Vasan, a seasoned journalist, talking in this strain. He doesn't seem to have learnt much of the motion picture art though he has been three years in the business now.

We would advise Vasan to stick to his financial field, where his genius has been proved, rather than stray into the artistic field of motion picture making where he betrays only his ignorance.

Do the South Indian producers know that Walt Disney puts more human drama in a thousand-feet cartoon than what we find in a year's India-made product?

The Government need not listen to Vasan's prattle about this grouse. That footage restriction order is a blessing in disguise and it must stay as it is.

Suvarnalata and Leela Desai team together in "Inkar" a social story of Laxmi Productions.

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CLUES ACROSS

1. YOU can win First this simply by using your commonsense
3. Glue does this
8. Boy
9. Amaze
11. Flesh of ox, bull, or cow
12. Inexpensive
15. Employees this wages
16. Children like to this games
17. Twisted, distorted, as a face is with disgust
18. Opposite of shallow
20. A person often has to be very determined to succeed with——ideas
22. Man often suffers for misplaced sympathy by becoming this!
23. Bosses who this a lot are seldom very popular with their staffs
25. How agreeable it often is to give this to scandal-monger!
26. The more touchy a man the more likely he is to this quarrels
29. Seemingly some women find it hard to be happy unless they have a man to this on!
31. People whose habit it is to do this are seldom quite cured
33. Shamelessly pushing himself often brings a person this in the social world
34. It often pays to be this in business dealings with hypocrite

CLOSING DATE, JULY 23rd

N.B.—The Entry Fee is Re. 1 per Square. Every two Re. 1 Squares submitted by the same entrant entitles the latter to one "Half Fee" Square. The Square below is for practice purposes only.

272

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FOR FULL PARTICULARS SEE

THE ILLUSTRATED WEEKLY OF INDIA

of July 4th or July 11th

CLUES DOWN

1. Tidy person doesn't like things out of this
2. Hasty, incautious
3. Soldiers marching on parade should keep in this
4. One of five small members forming front part of person's foot
5. Scene of horror, hell
6. Chance of loss or injury (Reversed spelling)
7. Give out or reflect light
10. One can sometimes tell from strange handwriting that writer is not this
13. Jumbled spelling of *weep*
14. Share the *Illustrated Weekly* with other competitors and save this!
17. Good political leader knows public this
18. Put off till later
19. Modern maid is inclined to be dissatisfied if she hasn't got one!
21. If solving *Commonsense Crosswords* were not this they would not be so popular
24. You get water from this
26. How hard it often is to this person who is convinced he's hopeless case!
27. Generally speaking, life in this is nothing like so hard as it used to be
28. Direct cause of many a weak character going to pieces
30. Often due to overeating
32. Think well before you utter word that is this oath

Blank Entry Forms usable for *ANY* Commonsense Crossword puzzle available in books of 24 Entry forms for Re.1/- post free from News Agents or direct from the Publication Department, "The Illustrated Weekly of India," Hornby Road, Bombay No. 1

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Jagdish (Nairobi)

What is the name of the new picture which Bombay Talkies are producing after "Kismet"?

The Bombay Talkies name their "babies" after they are born. Others name the "baby" first and set about creating it.

Bhaidu Sanyal (Patna)

Is Nimbalkar of "Bharat Milap" the same man who is known as a cricketer?

Heavens, no! This screen Nimbalkar has never handled a bat nor caught a ball.

Is Anjali of "Uljhan", the same as Durgesh of "Pardeshi"?

Very same. Ranjit people give their own names to their stars which don't suit other producers. Very often the Ranjit people bring an old face, give it a new name and imagine they have brought to the screen a new star. I wonder why they have not renamed Saigal yet.

I want the present address of Shobhana Samarth?

Shah Baug, Peddar Road, Bombay. She often stands on the 1st floor verandah and you can't miss her.

Miss Shyama Dara (New Delhi)

The device of "Play Back" may be an advancement in the technical sphere, but it has been abused by modern film producers. To what extent can it be justified in moral terms?

You can't be strictly moral about motion picture making. A motion picture is an optical illusion in itself and the flickers cheat the human eye every time. However, I agree with you about the abuse of the play-back technique, seeing that our Madhuris and Sabitas are shown as singing lilting songs when they can't even croon in their bathrooms. This is considered a permissible fraud as everything about the motion picture industry is. Do you think that the glamour girls you learn to love on the screen are as beautiful in life as they look on the screen? Ninety per cent of them are ugly and I know.

Iqtida Ali (Lucknow)

Who sings better, Leela Chitnis or Khursheed?

Leela Chitnis doesn't sing. So the question of Khursheed singing better does not arise.

Do you think Ashok Kumar is India's best, most popular and highest paid star?

Not the best. He is the most popular today. As regards payment, there are others earning more.

J Merwanji (Guntakal)

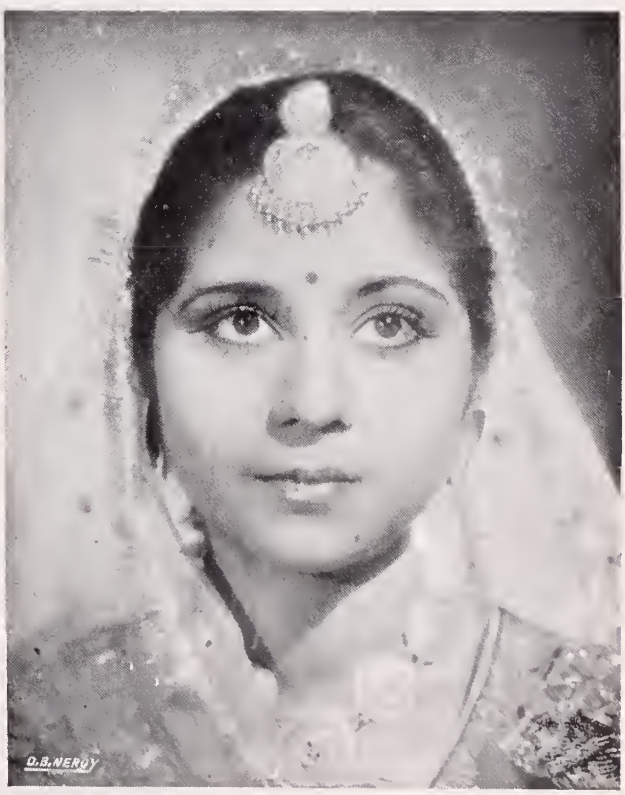
By the way, how is it that producers persist in giving Leela Chitnis a maiden's role when she positively looks old?

Producers do many other wrong things. This is just one of them. May be, that in the eyes of some she is still young or their eyes are too old to see anything younger.

Abinash Chandra Varma (Allahabad)

Why don't you interview Mr. Jinnah? Are you not interested in the prospects of your industry in "Pakistan"?

Since that famous letter of Gandhiji to Mr. Jinnah and Mr. Jinnah's subsequent utterances, I have lost all respect for the man whom I had once wrongly thought to be a fighter. I don't wish to waste any space on him. When "Pakistan" gets



Kamla Chatterjee, a new comer, makes a good impress in "Shanker Parvati", a Ranjit picture.

HEAR SWEET *Songs* OF

Shakuntala

BY *Rajkamal Kalamandir*

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going, we shall export Mr. J. B. H. Wadia, M.B.E. with his Nadia troupe to that new land and he will give them what they want in films and entertainment. "Pakistan" won't be such a headache. It is the rest of Hindustan we are at present worrying about. People in Hindustan, both Hindus and Muslims, will require some intellectual entertainment.

R. Kumar (Aligarh)

I extremely like the Muslim Punjabi dress on girls. Why don't you advise our glamour girls to wear it on the screen?

In trying to find out the reasons of "Khazanchi's" sensational success, producers in Bombay dressed their screen dames in the most gorgeous Punjabi costumes. Why, they even made the elderly Durga Khote dance about in that dress in "Tasveer" and everyone laughed. Many girls stepped on the screen in that dress and yet the pictures failed. Then came "Zamindar" which despite the dress didn't do as well as was expected. So the Bombay producers pulled off the trousers from those ugly legs which are monopolised by our stars and put them into saries again. Now those Punjabi costumes are worn by our over-developed stars in streets and clubs, and what a sight they present.

Ashvinikumar Thacker (Mombasa)

Can you tell me why old people are generally against the film industry?

Padma Bannerjee, a new comer, comes to the screen in "Age Kadam" a social story of Acharya Art Productions.

In "Vijay Laxmi" a social story of Indian Art Pictures, Shobhana gives some new drama.

Because they missed it in their own youth. We didn't have motion pictures and glamour girls when some of these old fossils were young. They had to fall back upon ordinary singing girls for their mental romance.

T. P. Rajput (Rupaidiha)

Where is Naseem nowadays?

Her services have been lent by Mr. Ehsan of Taj Mahal Pictures to Rai Bahadur Chuni Lall of "Filmistan". She will be starring with Ashok Kumar in their first picture.

What are the qualifications of Director Shantaram?

To be able to do something better than any other director in the industry. Shantaram is the ideal other directors try to reach.

I came to know that you have fallen in love with a new film star. Is it true?

It is true that I am in love but never with a film star. I don't mix up my business with my personal life. The person I love is an angel though she keeps on saying that she is not.

Narendra Singh (Rajpipla)

Where is Director Nanda nowadays?

After completing "Ishara", he is unemployed, I think. Unemployed Punjabis usually hide their faces. They don't like daylight.

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As "Emperor Akbar" in "Tansen", a Ranjit picture, Mubarak makes history repeat itself.

If actors like Zahur Raja, Nazir and Kishore Sahu have become directors why don't Motilal, Prithviraj and Chandramohan take up direction?

They will in good time. Don't worry. When people stop seeing their faces, they will teach others to make faces for them.

Miss Dipti Roy (Hazaribagh)

A dear friend of mine who returned from Bombay has fallen head-over-heels in love with Protima Das Gupta. She worships Protima. I am afraid one day she might be disappointed. Has Protima a heart?

Anatomically she should have one, emotionally —well, I shall examine her and let you know. Protima is also a very dear old friend of mine but I meet her once in a blue moon and then, too, it is a very rowdy meeting.

M. S. Gouda (Uchchangidurgam)

What about Debaki Bose?

What about him? Is he gone mad or anything like that? He must be somewhere in Bengal. These are war times and I can't give you the exact address.

You are not reviewing Minerva Pictures? Are they not worth seeing?

Excepting "Sikandar", which was an excellent picture, I have reviewed all Minerva pictures. Where does Sohrab Modi produce any pictures for me to review them? He has been on "Prithvi Vallabh" for over a year now. When it is released, I shall tell you how it is.

Who is the best dance instructor in films?

Mr. V. Shantaram. He told me so himself and I believe him because once upon a time he used to dance on the Marathi stage.

Omar Ayob (Mafeking)

Which is the biggest box-office hit of 1942?

"Basant" produced by the Bombay Talkies Ltd.

K. T. Mirchandani (Jhikagali)

The kissing part of "Pahili Manglagour" will definitely harm our women-folk and I disagree with your praises showered on this picture.

More harm is being done to our women-folk because they are not being kissed enough. The kisses which are given so freely in the pre-marital stage are forgotten in the subsequent married life and our women, therefore, lose all the shine on their face. We smell a flower oftener after picking it off the tree. That is what we should do with women if their fragrance is to pervade human life. You are a Sindhi, why are you on the wrong track? If you start talking like this the Sindhis in our city clubs will faint. There is nothing immoral about kissing. It is a natural expression of one's

In 'Adab Arz', an Amar picture, Director Virendra Desai has put little Nalini Jaywant in this costume, probably to get a tom-boyish delight out of her.

Western Electric is universally known as the world's largest manufacturer of telephone equipment. Today its engineers, in collaboration with those of the Bell Telephone Laboratories, are developing new and improved types of talking motion picture sound equipment. Day in and day out, they are devoting their great resources to research — thinking, planning, experimenting — to create better and still better equipment for the industry after the war.

So when there is once again peace on earth, and normal trade conditions return, motion picture producers and exhibitors can look to Western Electric to supply them with the best equipment ever available in motion picture history.

When the time comes for better motion picture equipment to be provided, Western Electric will provide it.

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which marriage with you probably provides. You have the privilege of falling in love, though a married man, yet you have no right to let down your wife. Your wife is your first responsibility being a previous liability. If the other girl loves you as much as she pretends to, she should be able to reconcile with your present married status and marry you despite your having one wife living. If your own feelings are genuine both the women will soon learn to respect them and there will be no trouble, provided you are a man of strong will. But if you are a nervous shuttle-cock, two wives will give you the taste of hell on earth. A Mahomedan can marry four wives. So you have three more to score. Never, however, build a new home on the ruins of an old one if you can't build a new one side by side. A strong man can build two homes and be happy in both, if the women truly love the man and understand him.

Miss Indu Sethi (Lucknow)

When will you celebrate your Sushie's birthday?

On the 20th October every year. Have you any objection?

Raja K. Ramachandra (Ramachandrapur)

Do you expect Devika Rani to give us better pictures now that the Mukerjees, Ashok Kumar and others have left her?

What about "Basant" which she produced all alone without these people? In my opinion it is the best picture the Bombay Talkies have produced in recent years.

A. S. Mahindra (Rawalpindi)

Can a Sikh gentleman with good features and an excellent voice join the film industry?

Not as an actor unless he obtains the permission of the Shiromani Gurudwara Prabhandak Committee of Amritsar.

Have Anand Brothers given up the idea of producing "Guru Nanak Dev"?

They should if they are wise.

S. N. Shankar (Mysore)

Is there any probability of a second Baburao Patel springing up in India in future?

No chance. My mother died in the very first attempt.

Bepin Beharilal (Aligarh)

What is the difference between an actress and a prostitute?

None, though you can't mix one with the other. Both follow absolutely honest professions—one earns on her talent, the other on her flesh. The actress is more fortunate, in her work being called an artistic profession while the other one is unfortunate in being looked down upon as following an immoral profession. In my opinion both are respectable members of human society and both belong to the essential services of our modern times. But remember that a film actress is not a prostitute. Her profession is acting. By the way, when will you get rid of your dirty mind?

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Startling Evidence Proves Crime Pictures A Social Scourge!

Parents Must Save Their Children Now!

(By: Our Special Crime-picture Investigator)

Passing by the Roxy Cinema in Bombay any afternoon one sees long, winding queues of people of all ages and, mostly, the young, sweating, struggling and defying the fickle weather to secure a ticket for "Kismet", a picture of the Bombay Talkies Ltd. These cinema queues seem to beat the hunger queues which we have been accustomed to see for some months now. The hunger for entertainment seems to be keener and more urgent than even the hunger for bread. It looks as if the starving people of this land are trying to drown their sorrows in a few hours of care-free, mind-comforting entertainment. Hunger has, no doubt, been at the back of much desirable progress in this world. But can the same be said about this new, all-consuming hunger for entertainment?

To take but one instance, what is it that film-hungry people get by way of sustenance in "Kismet"? Is it something that nourishes their minds, strengthens their will-power, fires their ambitions and inspires them to build a new world? Nothing of the sort. All that they see is the fascinating life of a thief and pickpocket portrayed in a glamorous and alluring way. The fact that the thief in the picture happens to belong to the higher strata of society, does not tone down his crime role. On the other hand, it makes it all the more attractive, all the more respectable and all the more imitable. Now, is this the kind of nourishment that builds worthy citizens and a great nation? Is it not like giving a starving man a bottle of country liquor when he cries for bread?

It may be argued that it is all entertainment and that nobody is going to be misled by a mere cinematic presentation of life. This may be, to some extent, true of adults who have strong, experienced minds, who can discriminate between good and bad and who have learnt to discount the value of life as portrayed on the screen. To their realistic minds, pictures may be nothing more than a device to while away their time, nothing more than plain amusement. But what about the thousands of young, impressionable, wide-eyed children who see such pictures?

Do they too take the film as nothing more than an afternoon's amusement? Do they too go through the whole picture and, at the end of it, sniff and exclaim, "Oh, but it is just a film!" Or, on the other hand, do they by any means take it seriously as an actual slice of life, real and warm? Are they impressed and influenced? Do they fashion themselves after the talkies they see? What is the effect of crime on their minds? Are the movie-going children growing into a generation of virile and sane citizens or into a rabble of feeble-minded, irresponsible, pleasure-seeking criminals? These are questions which agitate many right-thinking men and women. And yet no attempt has been made in this country to answer them.

AMERICA ANSWERS THE QUESTIONS

Fortunately, however, the ever-alert Americans have done some valuable research work in this direction. These investigations were conducted by eminent scholars, doctors and psychologists at the request of the Motion Picture Research Council of America a few years ago. Their investigations have been summarised in a book called "Our Movie Made Children" by Mr. Henry James Forman. The book is a profound and dispassionate study which, at no stage, descends to propagandist jabber. And the investigations themselves were conducted patiently and

"Najma", a Mehboob picture, has many beautiful sets. This is just one of them.

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thoroughly in several educational institutions, reformatories, juvenile courts, homes, theatres, etc. and thousands of boys and girls all over the country were subjected to exhaustive enquiries and psychological tests in a truly scientific spirit over a couple of years. This article is an attempt to catch a few fleeting impressions of the complacency-shattering results of those investigations.

The very first chapter of the book enquires into the scope of motion pictures. There are any number of wiseacres in this country who with a nonchalance that is surprising, declare that motion pictures are just motion pictures and nothing more. But this is what the author of the book, after studying the various reports on the investigations, says in his book, **"The aim here is neither to argue for motion pictures nor to moralise against them. It is merely to convince the reader that what the last quarter of this century has given us is another educational system, alluring, persuasive, cogent and appealing, which involves all the childhood and youth of the country as completely, as thoroughly, in effect, as our long-built education system itself."** And then here is what two authorities on the subject wrote in their book, "Recent Social Trends": "Although the motion picture is primarily an agency for amusement, it is no less important as an influence in shaping attitudes and social values. The fact that it is enjoyed as entertainment may even enhance its importance in this respect."

CHILDREN RETAIN 70%

But it may be pointed out that children, as a rule, cannot absorb much from pictures and that what little they absorb is easily forgotten. Therefore, some might say that motion pictures, not excluding even the worst, can have very little influence over children. But is this so? Definitely not, if we were to ask the American investigators. After making about 20,000 testings on about 3000 different children all over America and in regard to over 813,000 items of information, they found that children retain about 70% of what an intelligent adult would carry away from a motion picture. That was not all. This visually attained knowledge had in the case of children a curious expansive quality, to quote Author Forman, so that in many cases, after a lapse of months, the children actually remembered more than they remembered directly after seeing the picture! **"If children received," writes Forman, "whatever they had gleaned from the screen with the pliability of wax, they were found to be retaining it, as the phrase goes, with the durability of marble."** So dashed to the ground is the popular theory that children imbibe little from films and that what they imbibe glides off their minds as easily as water glides off the back of a duck! It simply doesn't. Far from it, it sticks in the mind and actually grows in content with the passage of time.

But this may not upset the equanimity of our film producers. They may say, "But our children are essentially robust-minded and they wouldn't absorb any filth, even if there should be such a thing in our pictures." What have the American investigators to say about this? In Forman's words, "All the way from the second grade to the second year of High School, children seem to remember best such items as sports, crime, acts of violence, general

Mr. V. Shantaram was unanimously elected as the next year's President of the Indian Motion Picture Producers' Association, while Rai Bahadur Chuni Lall becomes the Vice-President.

Wasti flirts with Protima in "Namaste" a Kardar picture directed by Messrs. Sunny and Sadiq.

Ramola

THE QUEEN OF HEARTS WINS A TRIUMPH in TALWAR PRODUCTIONS'

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RADHA RANI

Director : DEBAKI BOSE

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action and titles." But this was not a feature peculiar to the High School mind. All children showed, according to the investigators, this singular aptitude for remembering sports, crime, etc. And when one comes to think that our children are not far different from American ones or any children, for that matter, on the face of the earth, either in nature or mental make-up, and when one remembers that most of our pictures specialize in crimes, acts of violence and sex, one shudders to think of their effect on our young, growing minds, which, we have just seen, can not only retain seventy per cent of what adult minds can retain, but can actually remember more as time passes by.

POWERFUL EMOTIONAL EXPERIENCE

Now let us see how children react to pictures. Are they just amused, a little critical, a little indifferent as most adults are, or are they deeply moved and stirred by the pictures they see? If the former, we need not much worry. If the latter, it gives food for thought. Most of us know how children are impressed by pictures. But let us seek the dispassionate opinion of expert investigators. This is what they say, **"The seeing of a motion picture is for young children a powerful emotional experience that affects their young brains and nerves with almost the force of an electric charge."** "The adult's mature realistic point of view, what has been called the adult discount, takes into consideration the acting, the direction and the characterisation in a picture. In short, it is critical. But it is the absence of criticism, the wide-eyed acceptance of the screen as a transcript of life which makes seeing a movie so thrilling and soul-stirring an experience to the young."

Some of the other relevant facts discovered by the investigators were that adolescents react twice as powerfully to pictures as the adults and young children thrice as powerfully; that pictures of extreme emotional content leave physical imprints lasting as long as seventy hours, some of them having an effect similar to shell-shock and sowing seeds of future neuroses and psychoses in the young; and that horror pictures are the worst sinners in this respect.

But our producers may argue, "What if we treat occasionally of rogues, murderers and other criminals in our pictures? Aren't they a part of the society we live in? Don't we come across them in real life? Moreover, even when we depict them in our pictures, don't we take care to make them look as unattractive as possible and don't we end their careers in punishment or something equally distasteful and deterrent?"

As for the argument about our coming across criminals in real life, it may be said that when we meet them in these circumstances, we know them for what they are worth —mean, slinking, detestable creatures who shun daylight. We don't meet them in life, dressed up, glamorised and very neatly cast in the heroic mould as in most pictures.

In life, we don't meet with crime in the attractive personality of an Ashok Kumar as in "Kismet", in the amiable person of a V. H. Desai, again, in the same picture, or in the dazzlingly charming frames of several other film actors.

MERE MORAL DOESN'T HELP

That itself is enough to predispose their fans in favour of crime. But there are other factors too and one of them is, as the investigators found, that crime is generally sympathetically and attractively presented on the screen in order to draw crowds. More about this later.

As for the other argument used by the producers regarding the moral ending of pictures, this is what the investigators found: "The younger the children, the more they appreciated and emotionally responded to the separate items in the film, and the less they appreciated or even assimilated the continuity of the story, to say nothing, of the moral or ultimate outcome of the picture. To give another quotation from the investigations, a clearer and franker one, "An exciting robbery, an ecstatic love scene, the behaviour of a drunkard, and the like cannot be toned down by the moral situation at the end of the picture when the episode is justified in terms of the hand of the law or the retribution of an outraged Providence. The

"Namaste", a Kardar production, directed by Messrs. Sunny and Sadiq, has many humorous situations and this seems to be one.

NEENA

scores another triumph

News comes FROM

Imperial Delhi

AND THE SNOW-CAPPED HILLS OF

Simla

that

PREM-SANGEET

has hypnotized the audiences there—

Remember

IT IS A SHALIMAR PICTURE

ultimate outcome of the story, the moral that honesty is the best policy, the assumption that the way of the sinner is hard, are adult generalisations and belong to what may be called the 'adult discount'. Even if the picture clearly depicts this outcome, it very seldom strikes the attention of the younger generation with anything like the force that it does the adult mind." What have the producers of crime pictures to say about this?

Even when there is a moral at the end of the picture, it has little influence over the young. When there isn't one, as in "Kismet", where the thief is not only allowed to go scot-free, but secures a social status and is given a charming wife in the end, the effect on young minds can be easily imagined.

REPETITION DEEPENS IMPRESSION

Now comes the question, how do movies influence children? By dint of careful experiments, the American investigators have discovered that films have excellent propaganda value and that they can effectively influence the minds of children, especially, for good or for bad. They found that not only do motion pictures leave a definite imprint on the minds of children who see them, but that this effect or mental influence is cumulative, growing with each picture of a particular type they see. Thus, the investigators discovered that if children were shown, for instance, a series of anti-Negro pictures, they became anti-Negro and vice-versa. Repetition only deepens the effect. Arguing on this basis, the investigators ventured the view that, if children were shown gangster pictures continuously, they might come to love and adore gangsters!

Let us now see if the movies go so far as to influence conduct. Imitation, as we all know, comes natural to children. In fact, they get their early education mostly through imitation. The movies, because of their dramatic quality, their vividness and glamour, become inevitably a very powerful factor in such imitation. In fact, the investigators found "that imitation of the movies was wide-spread among the young, not only in such harmless matters as dress and beautification but in such other particulars as love-technique, flirtation, kissing, caressing, etc." Some of these things enter into the day-dreams of adolescents, which as the investigators put it, "may stimulate impulses and whet appetites."

SOME STARTLING CONFESSIONS

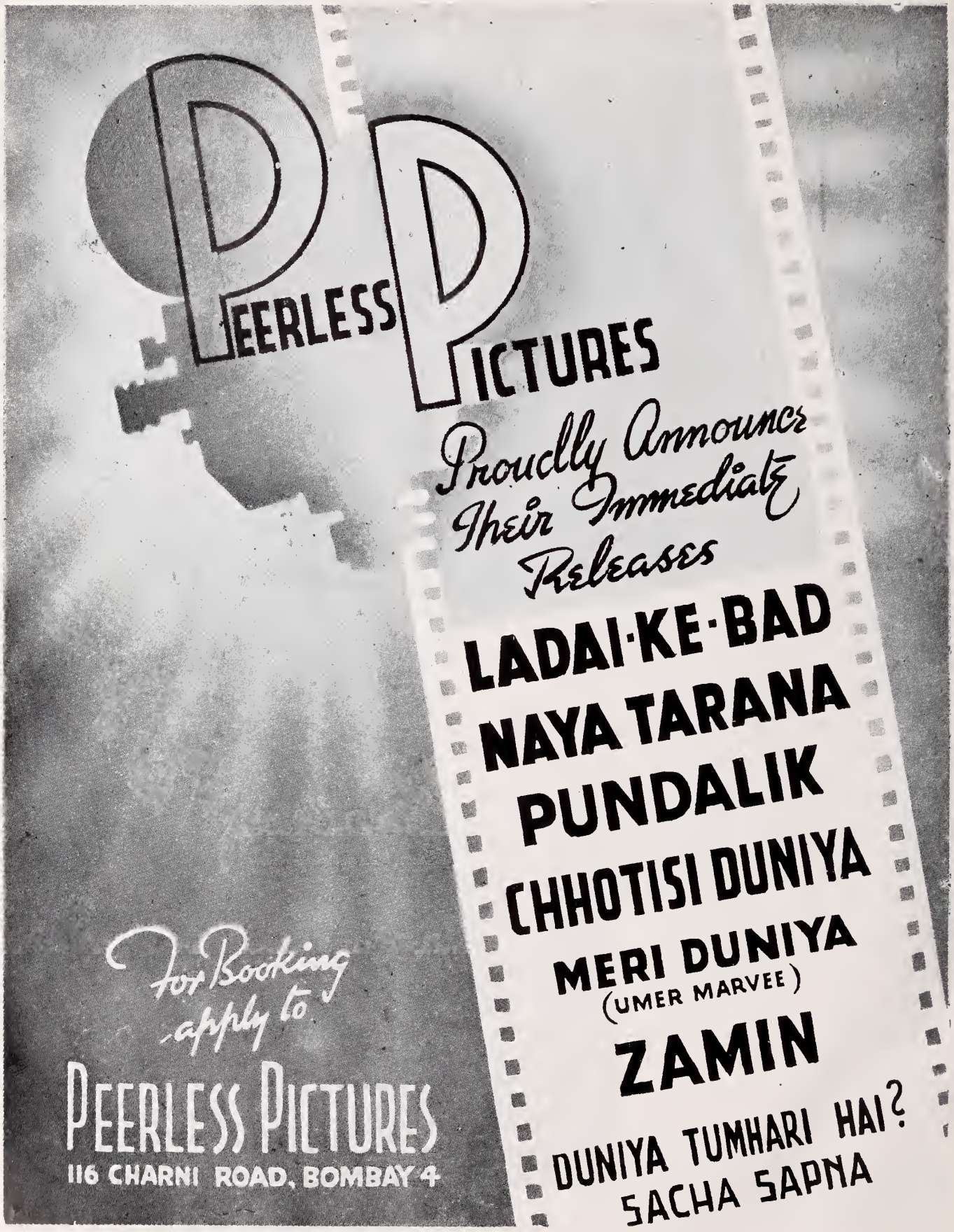
Here are a few juvenile confessions which they came across in the course of their investigations in this particular sphere. "I have learned from the movies," said a High School girl, "how to be a flirt, and I found out that at parties and elsewhere the coquette is the one who enjoys herself the most." From among 500 students examined on the subject, nearly thirty-three per cent admitted that they learnt the technique of love-making from the pictures. One of them said, "It was directly through the movies that I learned to kiss on her (his girl friend's) ears, neck and cheeks as well as on her mouth." In fact, movies were described by most young people as "a liberal education in the art of love-making."

And then about the day-dreaming that follows picture-seeing. A young girl confessed to the investigators, "How often I have wasted time day-dreaming, picturing myself as the heroine of those wonderful pictures." A college girl was franker: "I always put myself in the place of the heroine. If the hero was some man by whom I should enjoy being kissed (as he invariably was), my evening was a success, and I went home in a dreamy state of mind, my heart beating fast and my usually pale cheeks flushed."

Another said, "I picture myself as the recipient of Gilbert's kisses (in a certain picture). Folded in his arms, I could forget all my school worries." This is not something typically American. We know how our own dreamy-eyed college boys and girls go crazy over pictures, dream of them by the hour and waste their substance on unattainable longings. They might even become neurotic. The large number of letters received by the Editor of 'filmindia' provides ample proof of this.

Apart from that, there is no denying the fact that films have, as we have seen, tremendous influence over the young. It was this discovery which made Author Forman declare in his book, **"The screen is an open book, a school, a system of education, amounting often to**

Fast and furious, Baburao Pendharkar approaches with his usual impetuosity, but Leela Desai takes guard in "Nagad Narayan", a social comedy of New Huns.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be a moulder of character of the young.'

If so, let us see if undesirable films lead to delinquency in the young.

WANTS TO BE ROBIN HOOD!

Before proceeding to study the question of delinquency, the investigators endeavoured to find out to what extent the average run of boys and girls is made more tolerant of crime and criminals by pictures dealing with such subjects. And they found that many boys and girls "not only expressed sympathy for the criminal, but a few of them drew the conclusion that mere hard work is not desirable."

A sixteen-year-old boy declared for instance, "A lot of crime movies I have seen made me feel more favourable towards crime by depic ting the criminal as a hero who dies protecting his friend against the police, or some movies show him as a debonair gentleman who robs at will from the rich and spares the poor. I have thought I would like to be a Robin Hood."

These words might very well have come from a Bombay boy after seeing "Kismet", wherein a common thief is elevated to heroic heights and wherein he is made to appear as debonair and honourable as possible and to face grave risks and even death in helping a girl friend!

To go back to our subject, about one-fourth of the boys and girls, examined by the investigators, admitted that motion pictures made them more favourable to crime and criminals. Little wonder then that a boy in a reformatory should pathetically exclaim to the investigators, "These crime pictures portray the thief as a man who is good and just and only trying to support his aged mother! The writers ought to be shot for such stuff!"

These plain, forthright words of anguish from a young, suffering offender's heart voice the cry of the whole juvenile world against that tribe of conscienceless scribes who live by selling crime and sex in as tempting a manner as possible. They really ought to be shot down! And the producers of such pictures should be impaled in public squares!

55% AFFECTED SERIOUSLY

Many were the boys in a reformatory who directly traced their crimes to the movies. And the incentive for their offences came from a desire, say the investigators, to possess as much wealth, leisure, power and ease as the men and women shown in the films. Here is a typical confession from a young offender: "Seeing gangsters having lots of money and big cars and being big shots, makes a fellow want them."

Fiftyfive per cent of the boys, tested in a reformatory, attested to the fact that movies stirred in them desires "to make a lot of money easily." But it does not merely stop with having desires!

According to the investigators, not only do films stimulate criminal tendencies in the children, but show them techniques, methods and means of committing crimes. The criminally inclined, they say, are apt to store away these techniques and ideas so carefully wrought out before them on the screen with all the finesse of laboratory procedure. In a way, declares Author Forman, the constantly recurring crime pictures may become for a portion of the spectators not only a school, but a very university of crime with a wide range of techniques, suggestions and patterns cunningly executed and vividly presented.

LEARNING TO SELL SEX

It is a well-known fact that most of our films literally reek with sex. Does this lead to any sexual misdemeanour on the part of the young? Here, again, the American investigators are our source of authoritative information. They examined hundreds of girls in a house of correction and fortyone per cent of them said that it was the movie that inclined them to wild parties, cabarets, etc.—a course which ultimately landed them in trouble.

They cried out that they "wanted the clothes of the movie heroines, the freedom of the movie heroines, the good times and wild parties of the movie heroines." One of them said, "The movies make me wish I had a car and lots of money. They tell me how to get it. There are several different ways of getting money; through sex, working, etc. Most always I get mine through sex."

Begging for recognition, the great Dushyanta comes to the hermitage of Shakuntala. Featuring Jayashree and Chandramohan in the principal roles Shantaram is reported to have made "Shakuntala", a spectacular picture.

DISTRIBUTION WITH:

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Another stated, "When I see a fellow and a girl in a passionate love scene, such as in the 'The Pagan" (a picture), I just have a hot feeling going through me and I want to do everything bad."

"After I have seen a romantic scene," confessed a fourteen-year-old girl, "I feel as though I couldn't have just one fellow to love me, but I would like about five."

Another was still more revealing, "A movie would get me so passionate, after it was over, that I just had to have relief. You know what I mean."

At least twenty-five per cent of the delinquent girls, that were questioned, acknowledged having engaged in sexual relations after becoming roused at a movie.

What is worse, several boys confessed to having used the movies to rouse the passion of their girl friends from selfish motives. Here is the technique which one of them described, "You know if you ever wanted to have relations with a girl, all you got to do is to take her to one of those plays. They give her the idea. She gets roused, and the next is up to you."

Author Forman sums up the whole affair in these scathing words, **"For them the movies constitute an education along the left-hand or primrose path of life, to the wreckage of their own lives and to the detriment and cost of society."**

THE GOOD ONES AFFECTED

We have already seen that children, as a rule, do not catch the moral in a picture. Even when they do, the influence, according to the investigators, is a temporary one. This is what a young convict told them: "Movies I don't think could make one go straight. Sad pictures sometimes make me think a good deal, but after you get back on the street, you have other things to think about." And even when some films act as deterrents, they are not the crime pictures, but the religious and moral ones.

Basing their opinions on the responses to their questionnaire on the subject, the investigators say: **"It seems that although some pictures make boys and girls, delinquent and non-delinquent, to be really good, the immediate effect is, on the whole, temporary, of longer duration among girls than boys, and among non-delinquent boys than among delinquent boys."**

The book which I have tried to summarise in these few pages is, no doubt, American. It deals too with American conditions. But it does not take much thought to find out that those conditions are to a large extent true of this country too. One might, however, say that Indian pictures have not yet degenerated to the same extent. It may be true; it may not be. Anyway, is it not worth while to know fully the far-reaching influence of motion pictures so that we at least might avoid the pitfalls into which other people have fallen?

The hunger which the long queues at the Roxy Cinema exhibit is, as I have already said, a new and urgent hunger. It is the craving of the millions in this country for something that will bring cheer into their drab, dull lives. And when we remember that many of those millions are children with young and unformed minds, the need for satisfying that hunger with clean, wholesome food, and not with the intoxicant of a thief's successful and wholly charming adventures as in "Kismet", will be evident to all but the crassly stubborn, crassly self-centred and crassly myopic.

I now pose the question to the reader: Would you like to send your children to a school where they will be taught how to misbehave, how to steal, how to pick pockets, in short how to be perfect criminals?

The child, you have loved and nursed through years of toil and tears, is to be left to the mercy of motion picture producers who have their conscience in their pocket and who would rather make your child a shameful criminal than lose their coppers at the cinema gates?

(Read what Dr. Miss Cama, the Presidency Magistrate of the Juvenile Court, says about crime pictures. Her article is printed elsewhere in this issue.)

In "Raja", a maiden picture of Purnima Productions, Director Kishore Sahu seems to have taken Protima Das Gupta to all the earthly spots possible.

Three Souls in three eras of WAR & MAMMON.

THEIR STORY IS AS EXCITING AS TODAY'S HEADLINES.....

NEW HUNS' TOPICAL SATIRE

Nagad Narayan

(PAISA BOLTO HAI MARATHI)

Produced by:
BABURAO PENDHARKAR

Written & Directed by:
VISHRAM BEDEKAR

नवरंग चित्र

Starring:
BABURAO PENDHARKAR
LEELA DESAI
KUSUM DESHPANDE

A 'SILVER SCREEN EXCHANGE' RELEASE

JAYASHREE—

More charming than ever this famous star now comes to the screen as Shakuntala, the classic role of Indian womanhood in "Shakuntala" the first picture of Rajkamal directed by Mr. Shantaram.

MEET THE LOVELIEST STAR OF THE

IN SHALIMAR'S ROLLICKING MUSICAL COME

A GALAXY OF ACTING TALENT IN THE

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S. K. PAL

Lyrics
BHARAT VYAS

Dialogues
BHARAT VYAS
and RANDHIR

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MORE

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ngeet

you will meet her again
with SHYAM in MUN-KI-JEET
another Ahmed production
and then follow

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CHANDRAMOHAN—

This well-known actor scores a new triumph as "Dushyanta" in "Shakuntala", a Rajkamal picture directed by Mr. Shantaram

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TRILOK

VAKIL SAHEB

Directed by:

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Music by:

Annasaheb Mainkar
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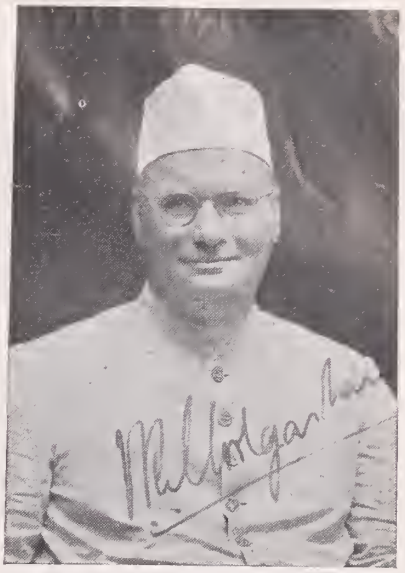
Well-Known Bombay Surgeon Speaks On Films!

Dr. Moolgavkar Makes His Own Films!

(By: Our Special Correspondent)

I have taken more than 15,000 feet of 16 mm. film, both silent and talkie, out of which more than half is devoted to medical subjects the rest being of the various places I have visited. I must confess that the talkie has not always been a success. The medical pictures were taken with the idea either of illustrating diseases or of helping at my lectures. The silent pictures require a lot of time titling them but I hope to complete that part when I retire from active work", observed Dr. S. R. Moolgavkar, Bombay's well-known surgeon in the course of a nice talk he gave me on films.

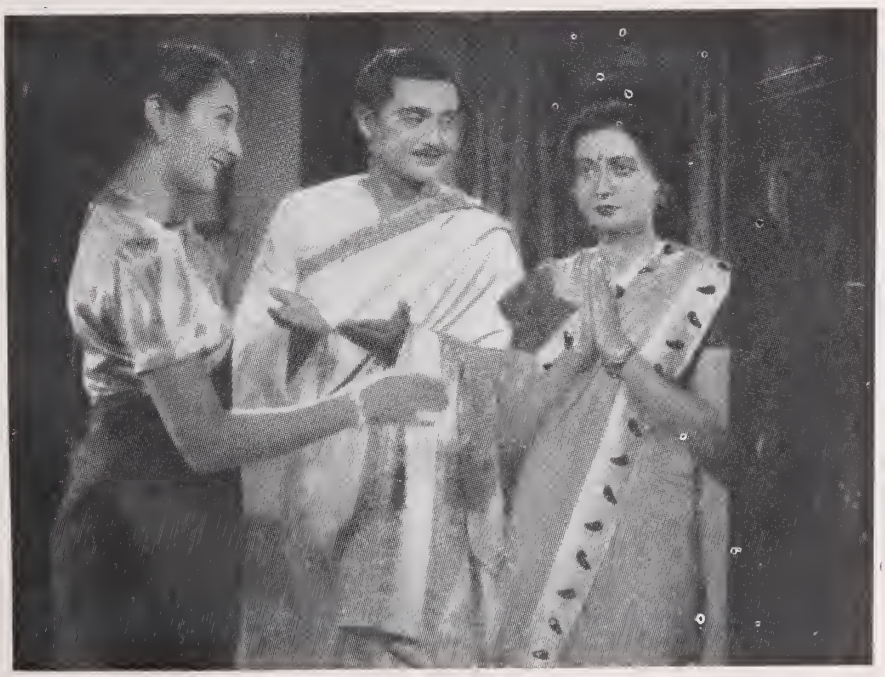
When I asked him whether he believed in the usefulness of the cinema in helping education, he said that he has always been a staunch believer in the usefulness of the cinema in carrying home and impressing facts and details in all branches of teaching both in the school and in the college. For social uplift and for pointing out and adjusting social defects there is nothing to touch the cinema. In medical work a large number of selected cases can be made available for facilitating the study of diseases, in fact many more than a student would see in the normal course of his instruction. Time is no barrier to the cinema. A rare case taken ten years before can be shown again and again long after the death of the patient. A diseased gait can be studied in all its detail by adding a slow motion picture to the ordinary picture of the gait. Operations can be studied in detail and all important points emphasized both in the actual picture and in interpellated diagram. Bacteriology and pathological (diseased structure) processes can be studied with macroscopical and microscopical specimens as well as by diagrams and cartoon pictures incorporated in the film. What applies to medicine must also apply to other subjects except perhaps to only one and that is literature.



Dr. S. R. Moolgavkar, F.R.C.S., a Surgeon, but a film enthusiast.

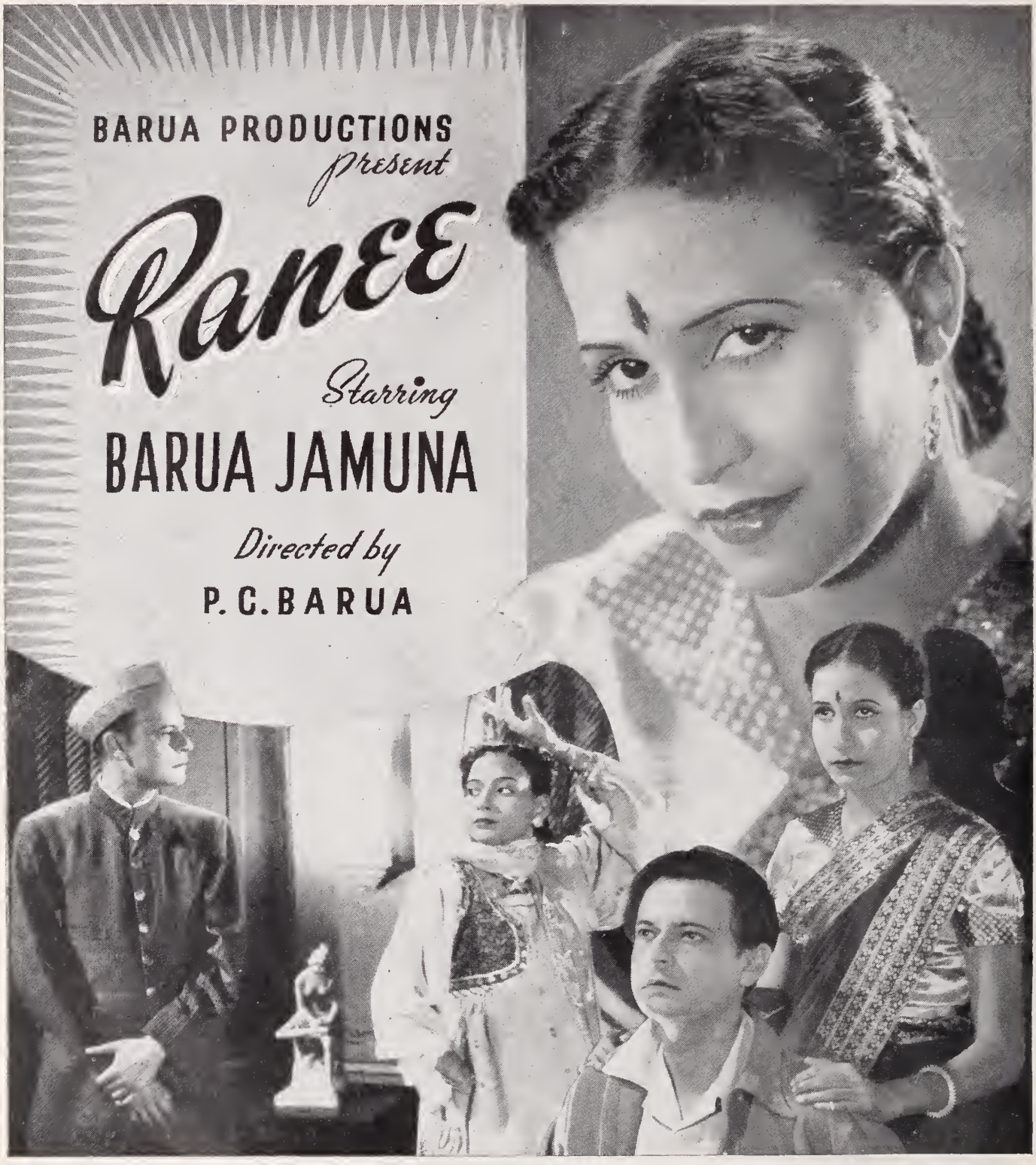
"This fact has been recognised all over the civilised world and in most countries, not particularly in America, there are available for educational institutes educational films of all kinds either free or at a nominal hire. Unfortunately in this country this work has not been seriously taken up. Cine photography has reached a high degree of excellence in our country and there is no reason whatsoever why useful films could not be produced provided they are well directed and properly planned."

Dr. Moolgavkar is a modest man. He speaks with a soft, soothing voice and even in your first meeting with him, you feel as if you are in the presence of an old friend. I began with asking him whether he was very fond of films. I had heard that he was a film-a-day film fan. He replied without hesitation, "Yes, I am quite fond of pictures and I go to see them whenever possible. I do so, however, just to entertain myself, to forget the day's routine and the little worries. A surgeon and medical practitioner has to spend much of his time with people who have physical ailments, and who are often in a serious condition. Even if a doctor has no worries of his own,



Maya Bannerjee and Leela Desai team together in "Vichar", a social picture of Shree Films.

DRAWING UNPRECEDENTED CROWDS IN 4th WEEK



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he has to worry for his patients. The cinema takes you to quite a cloistered, little, new, far-off fairy world and the change, I find, is usually soothing."

LIKES SOCIAL THEMES

I asked Dr. Moolgavkar to mention some recent pictures and tell me why he liked or disliked them. He did not like that way of doing it, because, he observed, "that would be invidious." After all he could not say that he was seeing every picture like a professional film critic but he was ready to say what he felt about particular pictures, if I mentioned some. I gathered that he went to see both English and Indian pictures. He had a slight preference for English pictures, because he liked the variety of subjects offered, as also the shorter duration in comparison with the lengthy Indian films. His experience was that even good Indian pictures had a tendency to be at times a little boring because of their length and the unending music which, he thought, became monotonous.

He was unable to see why every Indian picture must have some kind of music. He was no hater of music. He was quite fond of Hindustani music and he did not see why films did not give that without the flourishes and gymnastics of some of our celebrated 'ustads' and songstresses in place of the present monotony.

He welcomed the new trend in Indian pictures of taking social themes against familiar backgrounds and considered that Marathi productions in this respect were more appealing and realisitc. He mentioned "Savkari Pash" with great admiration and mentioned 'Pahila Palna' and 'Pahili Manglagaur' as fine attempts to poke fun at certain shibboleths. He was in favour of good comedy based on situations and developed through nice dialogues, but of this he did not see much in the Hindustani pictures, i.e., in such of them as he was able to see so far. He mentioned with relish several historical episodes from Mahratta history in some of the Marathi pictures and mentioned 'Sikandar' and 'Pukar' among the good historicals he had seen among Hindustani films.

LIKES "MRS. MINIVER"

He switched off to speak about "The Young Mr. Pitt" of 20th Century Fox which was recently shown at Eros. He spoke with admiration about the correct reproduction of atmosphere during Pitt's days and his contemporaries. He recalled many such biographicals and mentioned 'Zola', 'Edison', 'Reuter' and 'Disraeli' and others as outstanding examples for our producers. Of the recent pictures he had seen, he liked "Mrs. Miniver" very much. He considered that as a beautiful

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GHAR SANSAR

A LOVE that never fades—even unto death—But it all delight and no woes in
TALWARS'

KHAMOSHI

And after 30 years of film making our publicity managers still turn out stuff like this. And the newspapers don't even care to correct. These advertisements appeared in the "Bombay Sentinel" edited by no less a person than Mr. Horniman, India's premier journalist.

Kanan brings some pathetic tunes to the screen in "Hospital", a social story released by the Supreme Film Distributors.

IT'S A RACE FOR
RIOTOUS FUN BETWEEN
SNEHAPRABHA & SHAHU MODAK
in Navayug's Racy Romance
LADAI·KE·BAD
A PEERLESS RELEASE
RUNNING TO RECORD CROWDS AT
KRISHNA
B.P.STUDIO

Emperor Akbar was a great humanitarian. Here is a pathetic situation from "Tansen", a Ranjit picture.

combination of propaganda and realism. With the beginning of the war there came a few anti-Nazi pictures and many of them, he thought, were very artistic and realistic propaganda against the Fascists and their methods.

BOON TO HUMANITY

He said he was an ardent advocate of visual instruction and he hoped it would be very soon in vogue in this unfortunate country too. As a typically good propaganda film for adult education he mentioned "The Birth of a Baby". Excepting the actual birth part he was in favour of such films to teach social and individual hygiene and to explain problems of public health to our rural and urban masses. The municipalities, he thought, should take lead in this matter. If there is such a demand on a large scale, film producers will also be found helpful and willing to direct their activity in this direction.

Summing up his attitude towards films, he said it was a great boon to humanity that such a vehicle for entertainment and education was made available by scientific advancement. All scientific discoveries were intended to be used for the benefit of humanity and if scientists and social reformers always remembered that, this world of ours would be a much better place to live in.

Dr. Kumarappa Wants Children To Be Protected !

Suggests Special Classification Of Films !

(By Our Special Crime-picture Investigator)

Interviewed on the subject of the harm done by certain "crime" pictures to the young, Dr. J. M. Kumarappa, M.A., S.T.B., Ph.D., Director of the Sir Dorabji Tata Graduate School of Social Work, a well-known scholar and social worker keenly interested in juvenile problems, suggested that a responsible committee of persons, interested in child welfare, should be set up to classify new films as they came and to publish periodically a list of such pictures as could be safely seen by children. If it was not possible to establish such a committee at present, the Bombay Board of Film Censors, at least, could carefully examine pictures and recommend, through newspapers, the best and the healthiest only for children.

This was one method whereby children could be protected from the dangerous influence of crime pictures. This danger, according to Dr. Kumaarppa, did not lie so much in the presentation of crime as a natural and normal concomitant of life as in the deliberate attempt made by some producers to appeal to the baser instincts of man by embellishing and exaggerating crime from purely commercial motives. "Producers", he said, "should depict life on the screen as it actually is and not as they like or as their financial interests dictate."

But Dr. Kumarappa does not think that Indian producers are yet as great sinners in this respect as some of the Western producers. But he admits that there is always the danger of our people copying indiscriminately from the West and importing the undesirable features of foreign films into our own.

He is particularly set against the gangster pictures of the type produced in America, which specialize in sensational robberies, hold-ups breath-taking escapes, man-hunts, murders and the other ingredients of stream-lined crime, which may easily give an impressionable child an entirely wrong angle on life.

Dr. J. M. Kumarappa, Director, Sir Dorabji Tata School of Social Work.

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OUR REVIEW

Ramola Gives An Outstanding Performance

"Man-Chali" Provides Good Entertainment

Good Direction, Good Music And Good Dialogues !

Ramola shot to stardom in that sensational picture "Khazanchi" and since then she has been seen in several pictures. But never before has she done better work than in "Man-Chali" where she lives the role of a village tom-boy.

It is a perfectly beautiful performance which Ramola has given and it could not have been better. Mulish in her childish gambols, impulsive in her adventures, foolhardy in her escapades, coy in her romance, pathetic in her disappointment, cunning in her strategy and superb in her action, Ramola covers the screen completely to the supreme delight of the critic and the fan. And whenever she is not on the screen, the picture begins to bore. For, without Ramola "Man-Chali" loses its soul. So completely have the sequences of the story been built round her central figure.

For R. C. Talwar's first effort as a director, we have high praise. The work he has taken from Ramola is by itself an outstanding achievement and if there are a few technical flaws here and there, they certainly do not take anything away from the outstanding merit attained by the director.

No doubt, it was a mistake to concentrate so completely on Ramola and leave the other characters in the story severely alone but seeing what Ramola has given we would rather condone the mistake.

It is worth many such mistakes to see Ramola in her full war-paint as a screen artiste.

RICH-POOR TANGLE

The story has the popular hackneyed angle of a rich boy falling in love with a poor village girl while he has another girl of his own set waiting to get married. Add to this dish the usual sprinkling of 'family prestige', 'fortune-at-stake stuff', 'sacrifice for love' etc., and you get "Man-Chali", the story which Hollywood has been giving for the last 30 years to a romance-hungry world.

Ramola is the tom-boy of her village. They dislike her and yet love her. When the story opens she has made herself a perfect nuisance to everyone and people give her a wide berth.

To this village comes Jyoti a rich boy with a fussy mother who imagines her son to be constantly ailing. He is put to bed on the least pretext.

By her outstanding performance Ramola lends prestige to the director and success to "Man-Chali" produced by Talwar Productions.

Jyoti and Ramola soon clash and the first sparks of romance go flying round creating plenty of laughter and trouble. They are soon in love and the 'ailing' Jyoti now becomes a lion in love.

Now comes the other woman, Dulari, polished, educated, sophisticated and yet loving. Dulari's brother holds the estates of Jyoti and can cut Jyoti out with the proverbial farthing. He threatens to do so when he finds the Jyoti-Ramola affair taking a serious turn.

Now the time for a show-down comes. And there is one. Jyoti sacrifices his riches to marry Ramola. Ramola, however, makes her own sacrifice by leaving Jyoti with an impression that she was a gold-digger. That calls for a third sacrifice which Casshyap brings in without failing us. Dulari, who had watched the drama of sacrifices, makes her own sacrifice by giving up Jyoti and by restoring his estates.

Needless to say that it ends well. These stories always end well on the screen.

No one objects to a story like this, though it serves no better purpose than giving a little harmless entertainment.

BEAUTIFUL DIALOGUES

The picture has beautiful dialogues—sometimes remarkably striking in their idiom and ornament.

The music of the picture has a popular rhythm and goes very well with the audience. Song compositions, however, fall short of the high expectations raised by the dialogues.

We didn't like Jyoti Prakash. He seemed stiff and his dialogues were delivered in Bengali Hindustani. Besides Ramola, Gyani was the only artiste who spoke his dialogues well. As an old family servant, Gyani, however, overacted in places and made his work unnecessarily melodramatic.

In fine, "Man-Chali" is a picture worth seeing if for nothing else at least to see the brave little Ramola give an outstanding performance of her screen career.

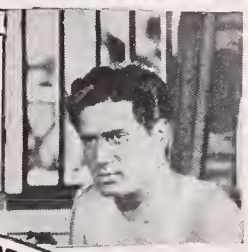
MAN-CHALI

Producers: *Talwar Productions*
Language: *Hindustani*
Story and Dialogues: *Casshyap*
Songs: *Casshyap and Chisti*
Music: *G. A. Chisti*
Photography: *A. Car*
Audiography: *G. Dass*
Cast: *Ramola, Ramdulari, Jyoti Prakash, Gyani etc.*
Released At: *New West End, Bombay.*
Date of Release: *15th May* 1943

Director:
R. C. TALWAR

KARDAR PRODUCTIONS
Padmini Das Gupta
IN
"NAMASTE"
PATHARE PANDIT STUDIO.

KOSHISH



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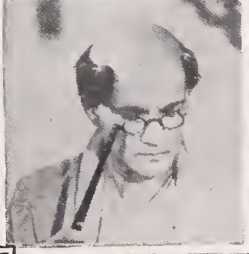

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OUR REVIEW

'Ranee' Provides Another Disappointment !

When Will Barua Stop Acting ?

Jamuna Provides Saving Grace !

This is another Barua picture. It is certainly better than 'Jawab', because it has a better story and a better theme.

But as the story unfolds itself on the screen, one feels like pitying Producer-director-actor Barua who makes a complete fool of himself in whatever capacity one looks at him.

Barua's work as a director has degenerated beyond recognition. Through both the pictures, 'Jawab' and 'Ranee', we fail to find any traces of the old-time genius of Barua which gave us startlingly great pictures like 'Devdas', 'Adhikar' etc. Unless Barua reclaims himself, and quickly, he will soon join the ranks of the tin-pot third-rate directors whom we find in such large numbers in our film industry.

That will be a bad day for our film industry, which, as it is, claims very few intellectuals on the production side.

The story, as we have said before is basically good. It could have made a forceful motion picture with a more imaginative film script. But the script seems to have been written by the present-day Barua and the story development has become erratic, illogical and unemotional at several places.

RANEE

Producers: *Barua Productions*
Language: *Hindustani*
Scenario and Photography: *P. C. Barua*
Audiography: *J. D. Irani*
Music: *Kamal Das Gupta*
Songs: *Pandit Madhur*
Cast: *P. C. Barua, Jamuna, Jahar Ganguly, Kalavati, etc.*
Released At: *Super, Bombay.*
Date of Release: *4th June* 1943

Director:
P. C. BARUA

This is "young and handsome" Barua, the hero of "Ranee".

VICTIM OF GOSSIP

Malti, a village maiden, on the eve of her wedding becomes the victim of vile gossip-mongers. She is called unchaste and other names and is consequently ostracized by her society. She runs away giving the impression of having committed suicide and reappears as Ranee, a maid servant in a city hotel.

At this city hotel arrives Raj, described in the film booklet as 'the young and handsome brother of the village Zamindar'. When you look at Barua in this role with his bloated face, broad ugly nostrils, tiny blinking eyes, frail and rickety figure crowned with a silly cap, the 'young and handsome' description helps to create a downright derision in the mind of the spectators.

Barua seems to be a living negation of all our ideals in motion picture heroes.

Does Barua think himself to be so handsome that picture after picture he can intrude on us as the hero of his stories? And are we to take it that all sweet maidens in the story fall headlong in love with him because he is 'young and handsome' according to his strictly own private standards?

Motilal seems to be an inquisitive fellow the way he annoys sweet Anjali Devi in "Age Kadam" a social story of Acharya Art Productions.

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FOLLIES & FOIBLES.

Story, Scenario, Dialogues
&
Direction By
ZIA SARHADY

Assistant:
ESMAIL MEMON

Music:
K. DATTA

Co-starring
MASOOD

with

JAMSHEDJI, ZILLO BAI, MAYADEVI
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A. B. PRODUCTIONS

JYOTI STUDIOS, KENNEDY BRIDGE. BOMBAY - 7.

While we have all respect for Barua's one-time intellect and genius, his hero-portrayals in his own pictures constitute an outrage on all our hero-worship ideals and our conceptions of the aesthetics in life.

Can't Barua stick to his own field of motion picture direction wherein we expect some great things from him?

Coming back to the story, Ranee falls in love with Raj and does odd jobs for him as the hotel maid. Raj who has come to learn music soon takes to drink and willingly suffers the affectionate tyranny of Ranee when she dissuades him from drinking. The mental long-distance romance continues for some time till a small climax is reached. Ranee leaves the hotel and Raj goes back.

The emotional muddle prolongs itself for sometime till Raj feels that he has finally lost Ranee. And now it is time for Raj to take himself to the time-honoured situation of drinking himself to death.

By some strange coincidence Ranee has now become a full-fledged nurse —as if becoming one was like picking up a ripe plum—and she is rushed post haste to Raj who quickly recovers under the loving nurse-cum-hotel maid.

By this time, the stupid-looking Zamindar discovers that Ranee is really Malti to whom injustice had been done once.

With all the individual consciences now returning to their proper slots what else can you expect but Ranee getting the 'young and handsome prize-boy'.

It all ends well. Long live Barua!

BARUA FAILS

The story could have become a strong argument against rumour-mongers of our society. Barua lost that chance.

The story could have depicted vividly the struggle of our ostracized woman trying to maintain her womanly chastity in the midst of male sharks. Barua lost that chance.

Barua turned the story into an ordinary romance between a rich idler and a poor street girl and skipped clear of the social values which were inherent in the theme.

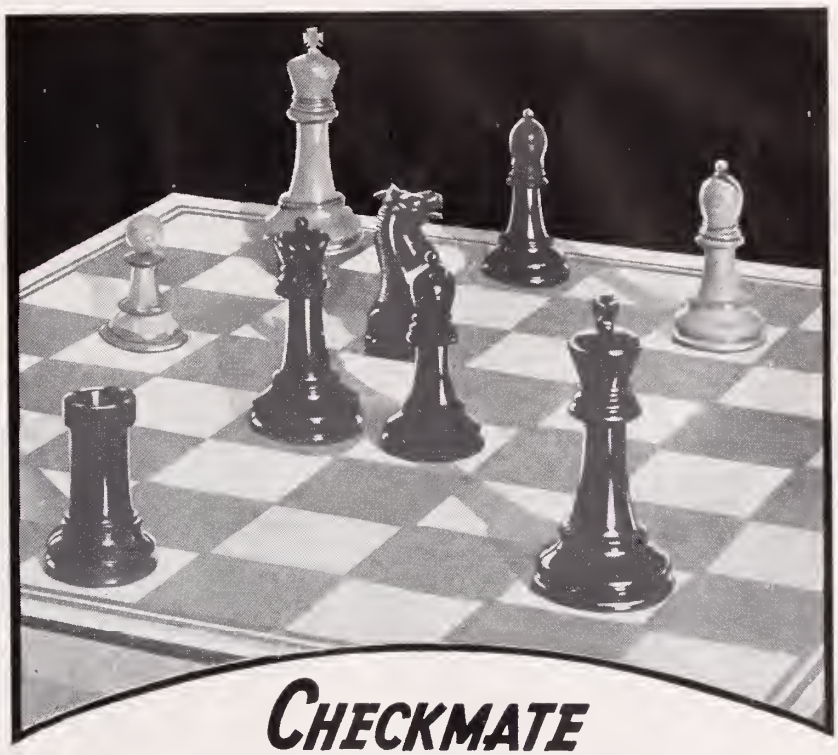
As a director, Barua has failed again and miserably. Not a single scene in the picture has been well done.

Barua's own performance creates a revulsion in one's mind. His constantly distending ugly nostrils, his mechanical dragging steps befitting a somnambulist, his nasal, nervous dialogues suggesting effeminacy—all contribute to create a ludicrous effect, especially when we are told that he is supposed to be "young and handsome".

Jamuna provides the only saving grace in the picture. She gives a performance polished to the finger nails.

Sound and photography are quite good. The music of Kamal Das Gupta is trite and we hear tunes heard on the screen many times before.

We would not recommend this picture for entertainment. It is a time-killer and if you have new "company" you can buy a box ticket and utilize the lights-off period, without missing anything of the picture.



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OUR REVIEW

"Panghat" Provides Sparkling Entertainment !

Indra's Witty Dialogues Help The Picture !

This is just another story of the usual marriage tangle and there is nothing in it to go mad about as a theme. The picture, however, provides plenty of entertainment and keeps the audience interested right till the last moment.

"Panghat" threatens to be a good box-office entertainer because of three reasons: the sparkling personality of Ratnamala, witty and humorous dialogues written by Pandit Indra and snappy, popular tunes given by S. N. Tripathi.

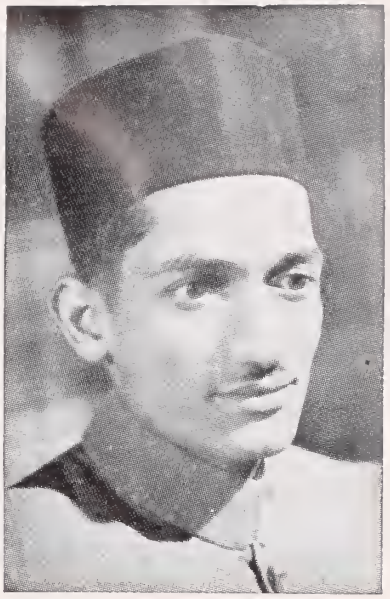
The story is centred round the romance of Radha, the only sister of Jamnaprasad Chaturvedi, the village big-wig. Radha and the other maidens of the village meet at the village well which is donated by Radha's late father for the poor. When the story opens, a water famine is threatened and Chaturvedi's well happens to be the only live well in the village. Jamnaprasad Chaturvedi who is a sour and billious guy wants to prevent the poor from drawing water at his well. This creates discontent in the village.

Just at this time Radha is proposed in marriage to one Kiran Kumar, son of Gangaprasad, a rich merchant of a neighbouring town. Kiran who is a bit stage struck and soft on another girl called Jyoti avoids going on a mutual inspection journey to Radha's village and sends instead his best friend, Mohan.

PANGHAT

Producers:	*Prakash Pictures*
Language:	*Hindustani*
Dialogues:	*Pandit Indra*
Songs:	*Indra & Ramesh Gupta*
Cinematography:	*Shirodkar*
Audiography:	*T. K. Dave*
Music:	*S. N. Tripathi*
Dances:	*Chiman Seth*
Cast:	*Ratnamala, Umakant, Jeewan, Leela Pawar, etc.*
Released At:	*Lamington, Bombay.*
Date of Release:	*1st June* 1943

Directors:
PARMAR &
MAHESHCHANDRA



Pandit Indra whose brilliant dialogues, for the first time, will help "Panghat" to create new box-office records.

Mohan, a poet and what not, meets with adventure and romance when he accidentally stumbles into Radha at the village well. They fall in love with each other, but Radha and her family people take Mohan to be Kiran Kumar.

This tangle goes on humorously in the midst of some happy situations and snappy songs, till it is all cleared by Mohan being accepted as Radha's husband and Kiran gives himself away to Jyoti.

A bit of topical Zamindari complex is put in when Chaturvedi tyrannizes the villagers and stops them from drawing water at his well. Mohan becomes the hero of the moment and Chaturvedi comes to his senses when he finds his only sister jumping into the well to end the feud.

SATISFYING MUSIC

The scenario of the picture is not quite happy and there are moments

This is how Director S. F. Hasnain interprets fashion in "Fashion", a Fazli production.

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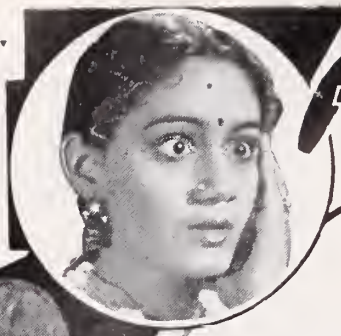
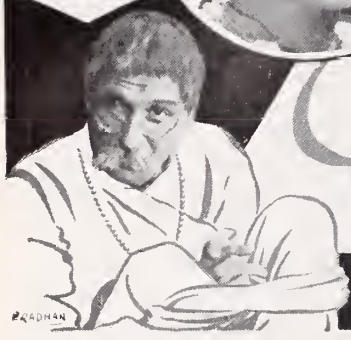


ANKH-KI-SHARM

A Stormy Social depicting
A Conflict of Convictions & Confessions between Father & Son

DIRECTOR
BALWANT BHATT



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WADIA'S DEVOTIONAL PICTURE

Motilal realises that one can't write a love letter with the beloved overlooking. Anjali makes a good mate in "Age Kadam", an Acharya picture.

when the picture drags a bit, because the writer could not dovetail the situations cleverly enough to maintain a speedy tempo.

Considering the fact that two new comers have handled the picture, the direction can be called pretty good. These boys Parmar and Maheshchandra need encouragement in future.

Photography is tolerably good while sound recording is very well done—particularly of the songs.

The dialogues of Pandit Indra are witty and sparkling and though the story has no natural humorous situations, people laugh uproariously because of several well-placed dialogues written in a light, humorous strain.

Some of the songs are well written by Indra and Ramesh Gupta. Ramesh Gupta's songs, however, prove more popular because of the correct psychological situations which have fallen to his lot in the picture.

An outstanding feature of the picture is the popular music given by some new man, S. N. Tripathi. Most of the tunes are old popular ones and yet this music director has infused in them a new freshness which makes the music immensely popular with the audience.

RAPTUROUS RATNAMALA

Reviewing the work of the artistes, Ratnamala hits the eye with her sweet and radiant personality. Coquettish and coy, she provides all the sex appeal that a romantic picture requires. Her dialogues, however, need a little more pain and polish.

Jeewan in the character portrayal of 'Chaturvedi' has given a very good performance and the diction of his dialogues is worthy of emulation by others.

Leela Pawar promises to be a good addition to the screen while the fat Rajkumari Shukla becomes an ugly eye-sore in the role of Chaturvedi's wife.

Umakant has good features for the screen but unless he starts feeling his roles, he won't be able to act. In 'Panghat' he has just walked through the picture and he was the hero of the story.

Whatever be the minor defects in the technical production of the picture, 'Panghat' does provide some excellent entertainment and it is worth seeing at any time by all.

Vishnupant Pagnis and Durga Khote take stellar roles in "Mahatma Vidur", a Royal release.

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OUR REVIEW

Dewan Sharar's First Story On The Screen!

"Ishara" Attracts Country-wide Attention!

Rotten Music Compromises Picture Appeal!

Here is some old wine presented in a new bottle. Incidentally, 'Ishara' is the very first picture of Dewan Sharar to come on the Indian screen since his return from Europe and the intense human drama which this well-known writer has been able to present in 11,000 feet of celluloid gives complete evidence of his seasoned talent in writing screen and stage plays.

'Ishara' surprised me in more ways than one. Surprisingly enough it has a progressive theme which insists on love marriages and advocates, at the end, widow remarriages. And the theme is propagated on the screen in a lucid and yet dynamic manner which makes the motion picture a worthy contribution to the small number of better-class pictures which our industry provides so grudgingly to our audiences.

Another surprising feature of the picture is its direction. Director J. K. Nanda goes one better than in his "Kurmai" where his motion picture technique had become the talk of the town. Once again Director Nanda has excelled himself and given to us forceful and polished direction which helps to bring home the message of the story with almost a vengeance. A distinctive feature of Nanda's direction is its subtlety of expression which makes the direction least felt in his art of story-telling.

Nanda tells the story in a simple, human way — the way people would like it to be told. Of course, there are a number of silly errors, which Nanda could have avoided with a little efficiency and care.

HACKNEYED THEME

The theme of the picture is hackneyed in its being the usual marriage tangle in which the parents arrange a marriage against the wishes of their children and things coming to grief.

Shubh and Kamini (in the picture it is "Kamni", which is wrong) are son and daughter of Seth Shivramdas. Both are eligibles. Kamini is shown in love with Brij—a friend of her brother, while Shubh suddenly falls in love with Shanta, the daughter of a poor widow who hawks things and lives somehow.

The other angle of the drama is Dewan Dwarkadas who has a profligate son in Ramnath. Ramnath sees Shanta at a dinner party and falls headlong in love with her. With these characters in hand, the writer prepares his emotional stew which is served as a social story.

I S H A R A

Producers:	*D. R. D. Productions*
Language:	*Hindustani*
Story:	*Dewan Sharar*
Dialogues:	*S. Gaznavi, D. Sharar, D. N. Madhok.*
Songs:	*D. N. Madhok*
Cinematography:	*R. Pandya*
Audiography:	*C. Pandya*
Music:	*Khurshid Anwar*
Cast:	*Prithviraj, Jagdish, K. N. Singh, Swarnalata, Satish, Suraiya, etc.*
Released at:	*Swastik, Bombay*
Date of Release:	*4th June* 1943

Director : J. K. NANDA.

The parents fix up Ramnath and Kamini to be married against the wishes of both the parties and after a lot of heart-burning they are married.

The marriage becomes an unhappy sequence. Ramnath takes to drink and girls and Kamini stays at home and weeps. Ramnath has all the while an eye on Shanta and he embarrasses her whenever he gets an opportunity. Shanta, however, is soon engaged to Shubh and is already looking forward to a happy future.

Just at this time, Ramnath hastens the climax. Ramnath makes himself intolerable with his drunken orgies and he is disowned and driven out of the house by his father. His father-in-law, however, goes in search of him and finds him at a singing girl's house.

Dewan Sharar from whose English novel, "The Gong of Shiva", "Ishara", a screen play is made.

The climax is soon reached when Ramnath, drunk and desperate, sees Shanta on the road, all alone. He kidnaps her but is pursued by his father-in-law. A grim struggle takes place in which Ramnath is killed by his own father-in-law.

Seth Shivramdas goes to jail for a year but on return is surprised to find his old fashioned daughter remarrying Brij and his own son marrying Shanta. It all ends well.

As we have said before it is rather a familiar and hackneyed story which we have seen on the screen several times, but there are some new emotional twists worthy of the well-known author.

The dialogues of the picture called for more consistency. In parts they are beautiful at the other times they just sound insipid. Though Dewan Sharar opens the picture with a beautiful couplet, "Milne ki arzu hain dile bequarar main; ankhe khuli rahengi tere intazarmain"

(मिलने की आरज़ू है दिले बेक़रारमें;
आंखें खुली रहेंगी तेरे इन्तज़ारमें),

the same flourish is not maintained throughout the picture. Is it per-

Marching for a HAT-TRICK!

MUMTAZ SHANTI - *She came to you in* **'Basant'**
MUMTAZ SHANTI - *You saw her again in* **'Kismet'**
MUMTAZ SHANTI - *She is again coming to you in a role You Wanted Her to play.*

MURARI Pictures' Musical Extravaganza

'BADALTI-DUNIYA'

Directed by:
MOHAN SINHA

Her Co-artistes are: **Trilok Kapoor., K. C. Dey., Shahazadi, Rajkumari Shukla, Wazkar, Butt Kashmiri, Gulam Rasool.**

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haps due to the fact of having too many cooks at the soup?

ROTTEN MUSIC AND COMPOSITION!

The most disappointing features of the picture are the music and the song compositions. Advertised as "the musical genius of the Punjab", Music-director Khurshid Anwar has given the most rotten music one can imagine on the screen. Not a single tune proves attractive while the back-ground music sounds as just so much noise. We wondered and searched vainly for "the musical genius" of this man from the Punjab.

Add to this music the utterly useless songs of D. N. Madhok and imagine the jarring and unmusical effect on the ears.

In fact, the musical portion of the picture succeeds in compromising the appeal of an otherwise sensible and dramatic story. If the picture fails to draw, it will be mainly due to its bad music and worse songs.

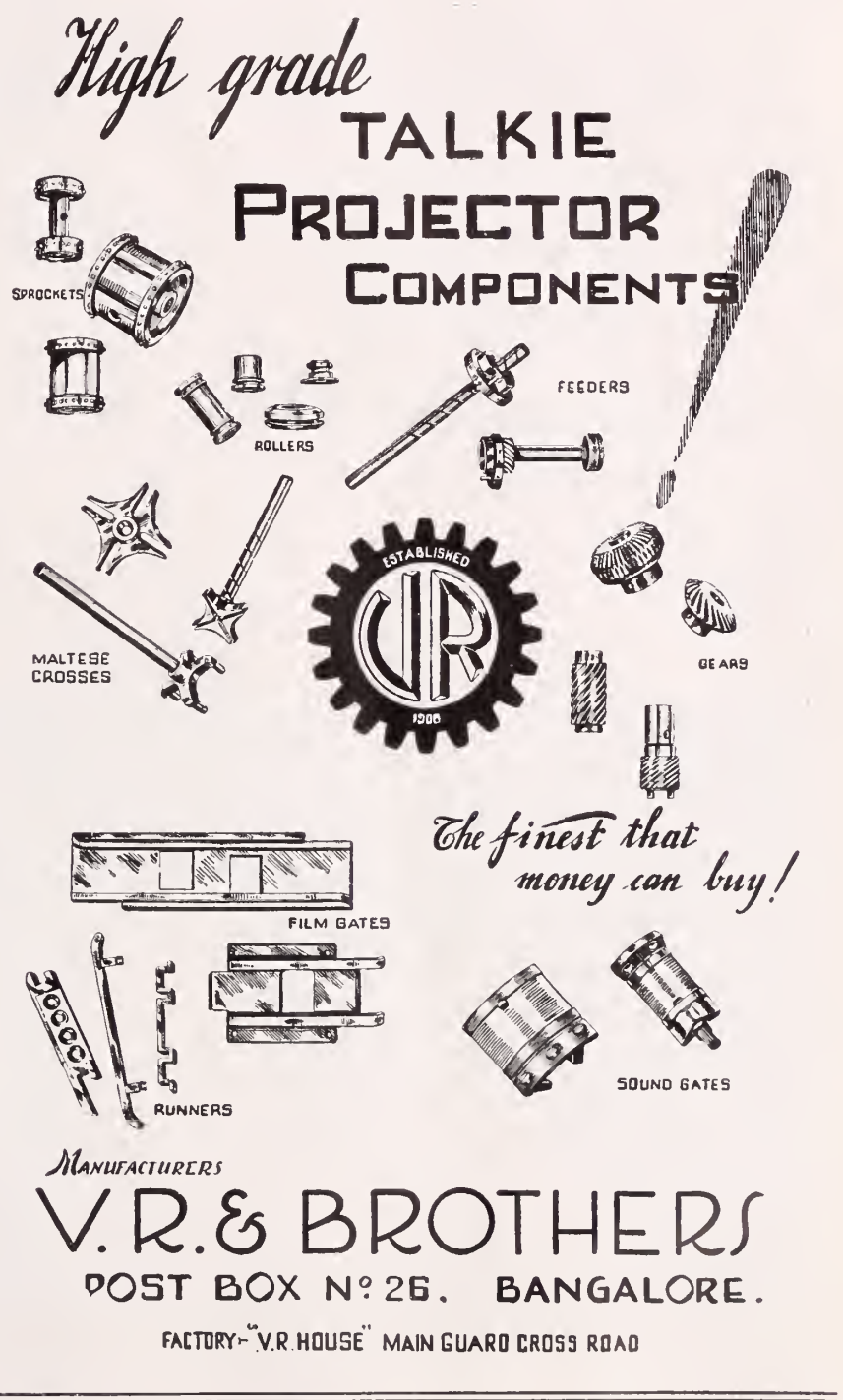
Sound and photography are quite good, except in one party scene, where the cameraman should have been given more lights.

Coming to the performers, K. N. Singh tops the lot with a very natural performance in an almost tiny role of Dewan Dwarka Das. Prithviraj runs a close second as 'Ramnath,' the profligate son, but at places his actions were rather exaggerated. It was, however, clever of him to ape some mannerisms of K. N. Singh as Prithvi was playing the son of Singh in the picture. That little aping proved the parental tie and we would call it intelligent acting.

The person, who surprised us was Swarnalata. In "Tasveer" she looked so hideous and ugly that we had marked her as good-for-nothing. In this picture, however, she looks charming and has delivered the goods pretty well. Even her dialogues seem to have lost her Punjabi accent. Good luck to this girl, if she remains on the right track. Satish in the role of 'Shubh' did quite well, while Jagdish as "Shivramdas" was not bad.

The disappointment was the much-boosted Suraiya, with her bloated, chubby face and a bad set of teeth. Whenever Prithviraj described her as a very beautiful girl and chased her one felt like laughing. Even a blind man could say, by touching her, that she was ugly. Suraiya's performance was far from satisfactory and her music—Lord help us.

"Ishara", despite all these faults, is a sensible picture and is worth seeing by all. It is worthy of the words which Producer Dady Wadia once uttered whilst launching his new production concern.



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Associate Director.

RAMESH SAIGAL

Contact:

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C/o. SUNRISE PICTURES

Lamington Road, : : BOMBAY.

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed has completed 'Prem Sangeet', a musical subject featuring Neena and Jairaj. He is now all attention on 'Mun-ki-jeet', another social picture featuring Neena and Shyam.

BOMBAY TALKIES (Bombay)

Mrs. Devika Rani Rai is proceeding steadily with the shooting of her new social picture which has not yet been given a name. This picture features Devika Rani herself against Jairaj and has the usual entertainment features which distinguish pictures of Bombay Talkies. This picture is expected to be completed in the first week of August.

FAZLI BROTHERS LTD. (Bombay)

With the greatest speed that Producer-director Hasnain can put in he has completed his first assignment in Bombay called 'Fashion'. It is a picture that features Chandramohan, Sardar Akhtar and Sabita Devi, and Producer Hasnain is quite pleased about his work.

All on the quiet, Director S. Fazli has been working steadily at the shooting script of 'Bhai Bahen' which picture goes into the sets this month. 'Bhai Bahen' is a subject based on Hindu-Muslim unity and the producers require some exceptional social talent for featuring in this picture.

RAJKAMAL PICTURES (Bombay)

Producer-director Shantaram has completed his first picture "Shakuntala" featuring Jayashree and Chandramohan.

His second one called "Mali" is now on the sets under the direction of Keshavrao Date. Very soon Director Shantaram will take up his own second production called "Swarga", unless he switches himself off on a war propaganda picture.

PURNIMA PRODUCTIONS (Bombay)

Director Kishore Sahu has completed 'Raja', a sensational social story featuring himself and Protima Das Gupta. It is reported that 'Raja' was released in Delhi where it was received very well.

The next picture of the company is now in the discussion stage.

SHREE FILMS (Bombay)

Final touches are being given to 'Paraya Dhan' by Director Nitin Bose. This picture is expected to be popular with Lila Desai in the stellar role and Maya Banerji and Radha Rani in the supporting cast.

They are also expecting to release their 'Ramanuj' very shortly in the city.

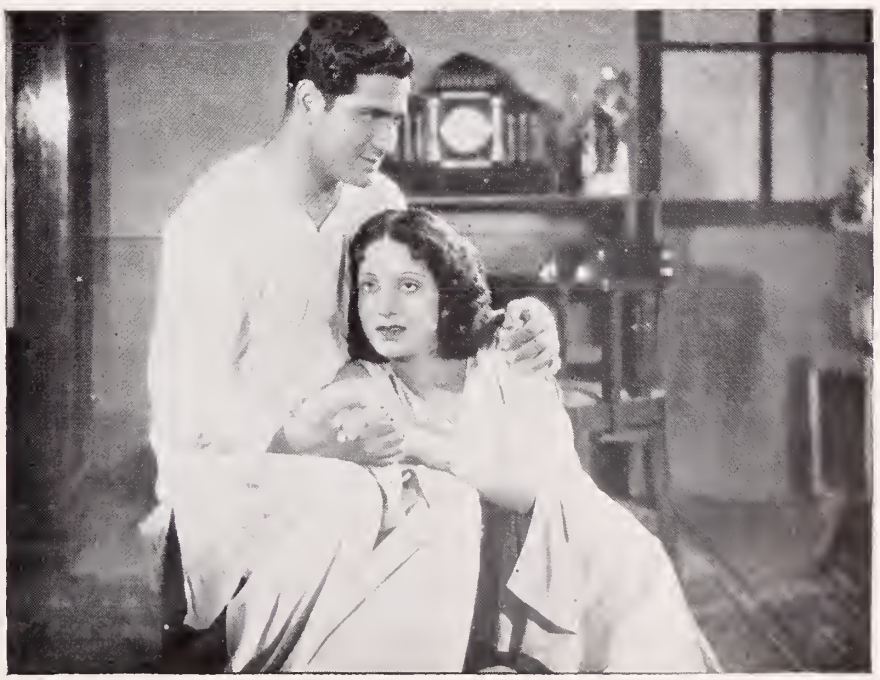
LAXMI PRODUCTIONS (Bombay)

'Muhabbat' featuring Shanta Apte and Pahari Sanyal was released at the Kamal Talkies in Bombay. It had a mixed reception, probably due to the peculiar and distant location of the theatre.

A new picture under production is called 'Kadambari' and it features Shanta Apte and Pahari Sanyal. It is being directed by Nandlal Jaswantlal.

AMAR PICTURES (Bombay)

Producer-director Surendra Desai has completed 'Paigam' and is now busy preparing a war propaganda film to help the country's war effort. Another picture that is lying ready is 'Adab Arz'.



In "Koshish", a social story of Din Pictures, Trilok and Sunitra seem to provide the romance.

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COLUMBIA PICTURES (Bombay)

The new war propaganda picture which is likely to prove a sensational box-office hit, coming from this studio, is called 'Commandos Strike At Dawn". As the picture features Paul Muni, the most popular Hollywood actor in India, it is likely to draw huge crowds whenever it is released in the city.

ACHARYA ART PRODUCTIONS (Bombay)

Producer-director Acharya has been able to complete 'Age Kadam', a social story featuring Anjali Devi and Motilal. The future plans of Producer-director Acharya are not yet known.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob has completed 'Najma' which, if reports are to be believed, has become an excellent motion picture having plenty of entertainment and drama. This picture will be released some time during the next month at the Minerva Talkies in Bombay. Nothing is yet known about the future plans of Director Mehboob.

NEW HUNS PICTURES (Bombay)

Director Vishram Bedekar has completed 'Nagad Narayan' in two versions, Hindi and Marathi. In both the versions Baburao Pendharkar is reported to have given the best performance of his screen career.

There have been rumours to the effect that Baburao Pendharkar intends closing down his production activities. We are authorised to deny these rumours. On the other hand, it is said that Baburao Pendharkar is preparing to launch a huge production concern with a big capital.

ANAND BROTHERS (Bombay)

Producer-director Anand Kumar has just completed 'Zamin' and is now waiting for a release date in the town. 'Zamin' is reported to have become a dynamic drama of human beings who slave for their bread.

Nothing is yet known about the new programme of Anand Brothers.

RANJIT MOVIETONE (Bombay)

"Tansen" is likely to be released during the month at the Royal Opera House. Featuring Saigal and Khursheed, this picture is expected to do topping business in the town. There are a number of other pictures in making at the Ranjit Studios and the names of some of them are as follows:—'Bansari', 'Shankar Parvati', 'Vish Kanya', 'Gouri', 'Kalidas', 'Vikramaditya' and 'Pagli Duniya'. Some of these pictures are ready entirely and some are being given final touches.

KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri, described as the "dynamically energetic proprietor" informs us that 'Parashuram' is fast nearing completion out in Kolhapur. Featuring Prithviraj, the picture is expected to be a popular box-office hit.

In Bombay, under Director Shaukat Husain's charge, is being shot 'Dosti', a social picture featuring Motilal and Nur Jehan, not to mention that inimitable character actor Kanhyalal.

UNITY PRODUCTIONS (Poona)

Producer Rameshwar Sharma informs us that he has been able to complete 'Bhai Chara', a thrilling subject of Hindu-Muslim unity at the Shalimar Studios in Poona. The picture has been directed by Mr. G. K. Mehta and it is expected to provide many a surprise for the spectators.

EVERGREEN PICTURES (Bombay)

This enterprising firm of distributors, consisting of eight good-sized partners, have just released at the Super 'Rani', a social picture produced by P. C. Barua. The picture features Barua himself in the inevitable company of Jamuna.

PRAKASH PICTURES (Bombay)

"Panghat", a social story recently released by these producers at the Lamington Talkies is pulling huge box-office crowds at the theatre. The picture is likely to go on for a long time in the city and is considered as one of the hits of the season.

At the studios they are fast completing 'Ram Rajya', under the direction of Mr. Vijay Bhatt.

KARDAR PRODUCTIONS (Bombay)

Producer-director Kardar is very much in the news these days seeing that 'Sharda' has proved an all-India success bringing in lakhs as profits. Very shortly 'Namaste', the second picture of Kardar Prouctions directed by Messrs. Sunny and Sadiq will

Surendra and Sadhona sing and dance respectively in "Paigam", an Amar picture. And the way they did it kept the director dancing on his toes and whistling.

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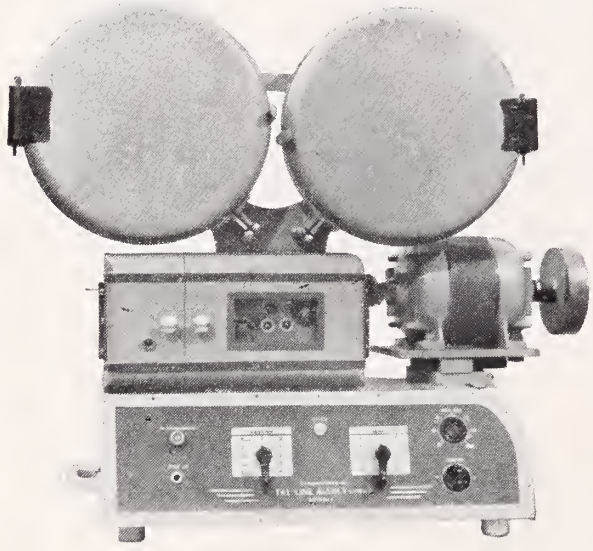

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be released on the screen, probably at the Krishna Cinema in Bombay. Producer Kardar expects 'Namaste' to be as great a success as his first one.

At the studios, Kardar is shooting 'Sanjog' featuring Charlie. Another picture that is lying ready is 'Kanoon'.

NAVYUG CHITRAPAT LTD. (Poona)

After the very successful run of 'Pahili Manglagaur' at the Central Talkies in Bombay, these producers will be releasing 'Ladai-ke-bad' at the Krishna Cinema in Bombay sometime in the first week of July. As the title of the picture suggests it seems to be a story with plenty of comedy in it.

SWASTIK INDIA LTD. (Bombay)

This prominent distribution office has very successfully released 'Ishara' produced by D. R. D. Productions and the picture is reported to be doing well at the Swastik Talkies in Bombay.

These people also have a couple of more pictures which are likely to be immediately released and they are called, "Badalti Duniya" produced by Murari Pictures and 'Rahat' produced by Kirti Pictures.

ROYAL FILM CIRCUIT (Bombay)

Distributor V. R. Mehta is very much a worried man seeing that, 'Basant', one of his own pictures, is not leaving the Majestic Cinema. This incidentally postpones the release of 'Bhakta Vidur' featuring Vishnupant Pagnis and Durgabai Khote.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja is busy working on a social story called 'Panchhi' featuring himself and Radha Rani. Quite a good lot of this picture has already been shot and it is expected to be completed in the first week of August.

PRADIP PICTURES (Bombay)

'Vakil Saheb', a social story featuring Madhuri and Trilok Kapoor is reported to have been taken by different distributors all over the country. Producer Mrs. Kamlabai Manglorekar is now giving final touches to the shooting script of 'Panna Dai' which will go into shooting very shortly.

KAMALROY PICTURES (Bombay)

Producer R. R. Roy seems to be pleased with himself, the way he has shot 'Akbar The Great' at the Central Studios. Featuring Kumar and Vanmala and many others, Producer Roy expects to give an excellent motion picture. Already distribution rights for Northern India have been given over to Sitara Films Ltd. at a prohibitive price.

GITANJALI PICTURES (Bombay)

We are told that Producer Anand is managing the affairs of this company with plenty of speed and efficiency. As a natural result of all this, final finishing touches are being given to "Sawaal", a picture featuring Mumtaz Shanti and Ullhas. Producer Anand is also reported to have succeeded in disposing off the distribution rights for almost all the distribution circuits in India. 'Sawaal' is likely to be shown at the Lamington Talkies very shortly, after 'Panghat' finishes its engagement.

A. B. PRODUCTIONS (Bombay)

'Nadan', a social story featuring Nur Jehan has now been completed and only awaits release at the Imperial Cinema after 'Jawab'.

The new programme of the Company has not yet been announced and we will let you know when they do so.

MOHAN PICTURES (Andheri)

'Dulhan' directed by Gunjal is now lying complete. Another picture that has been completed is 'Rekha' starring Leela Chitnis. The studio however is busy with a new picture called 'Kiran' which features Ashok Kumar and Leela Chitnis under the direction of Mr. Jagirdar.

INDIAN ART PICTURES (Bombay)

Producer J. S. Casshyap is reported to be busy with the final scenes of 'Vijayalakshmi'. These are re-

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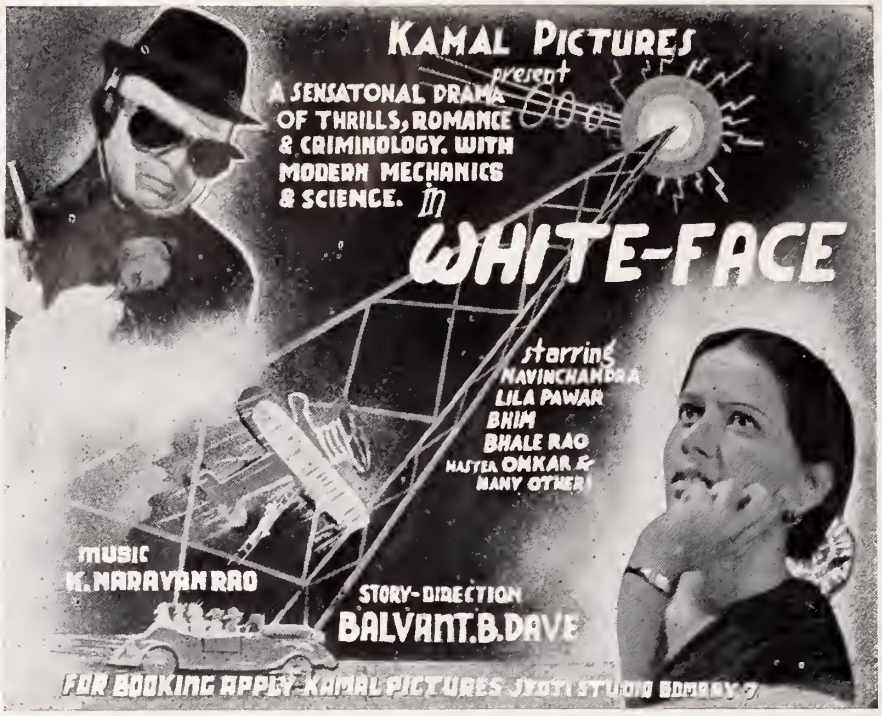
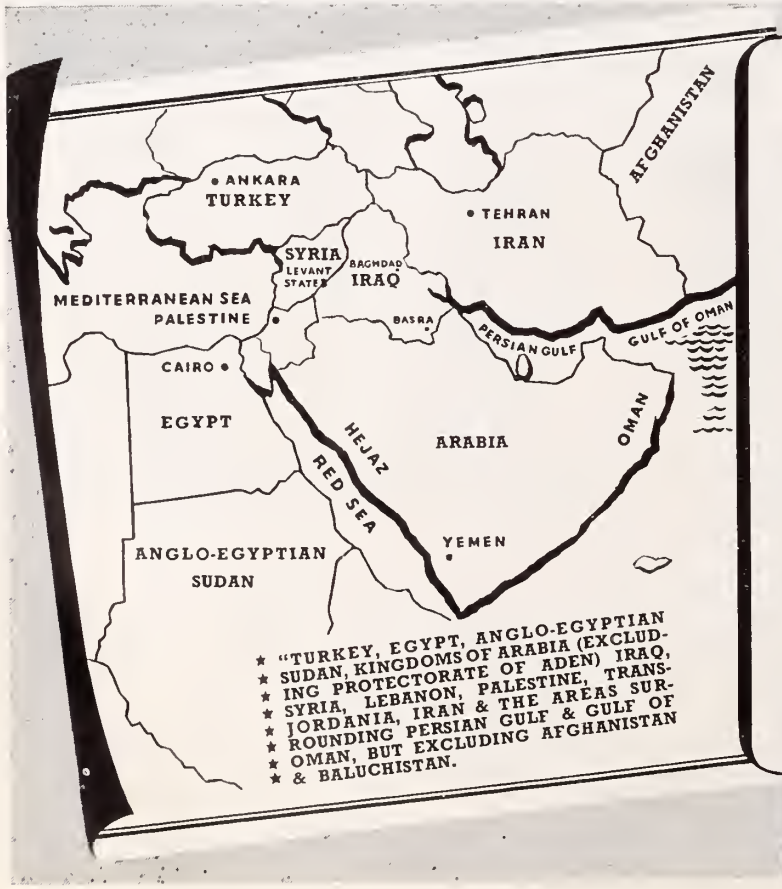


Kamal Pictures

Kamal Pictures



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ported to be the dances composed by Natraj Vashi with some novel twists in them.

On the other hand, the shooting of 'Angoori' has been completed and Director Mahesh Kaul is busy giving it the final touches.

WADIA MOVIETONE (Bombay)

"Ankh-ki-Sharm" the story of which has been written by Pandit Indra is a social picture which is now ready for release at the Wadia Studios.

Another picture that is also ready for release is 'Shobha', while a third one that is being planned for production is called 'India Calling'.

SUNRISE PICTURES (Bombay)

As usual, Producer V. M. Vyas is a very busy person having a number of pictures under production. The new ones are called 'Ma Baap', 'Sodagar' and 'Gharki Shobha'. The list seems to be in line with the series which began with 'Gharki Laj'.

All these pictures are at some stage of production and when they are ready we shall let you know.

BASANT PICTURES (Bombay)

Their maiden social story 'Mouj' is fast seeing its end of production and is expected to give a good account of itself seeing that Pahari Sanyal and Kaushalya are seen in the cast.

BARUA PRODUCTIONS (Calcutta)

News comes to us that despite what Producer P. C. Barua wrote and said in the newspapers about his future motion picture production ideas, he has already gone into the production of 'Subeh Sham', a social story featuring himself and Jamuna. This picture is to be the fore-runner of three more that are scheduled for production in the near future.

MAHESHWARY PICTURES (Lahore)

Everyone in the town is anxious to see 'Pagli', the maiden production of these producers featuring Miss Aruna Devi and many another attractive artiste. The producers are trying their best to secure a release date in Bombay so that people get a chance to see the inimitable dances of Miss Aruna from Calcutta.

PRAJA PICTURES LTD. (Bombay)

Between K. M. Multani and Mr. Acharya, two Managing Directors of this new producing company, quite an attractive production programme has been prepared. The name of the first picture is 'Umang' and it will be directed by Mr. Multani himself.

Here is a hot and humorous bit from "Prem Sangeet" a social story of Shalimar directed by Mr. W. Z. Ahmed.

Mumtaz Shanti comes dancing again in "Sawaal", a Gitanjali picture.

STANDARD PICTURES CORPORATION (Bombay)

The new picture of these producers is called 'Camera Man'. It is a thriller with plenty of music and is expected to be completed in the next two months. The direction is in the hands of Nari Gadiali.

NATIONAL THEATRES (Bombay)

Their very first picture 'Pistolwali' featuring Romilla has been completed. The next one that has gone on the sets now is called "Khazanchi-ka-beta" featuring Yusuf Effendi and Miss Sharda described as a "new face".

KAMAL PICTURES (Bombay)

"White Face", a mystery thriller, is gone into shooting already and the producers expect it to be ready in a couple of months. Featuring Navinchandra in the stellar role, the producers expect a lot of success from this picture.

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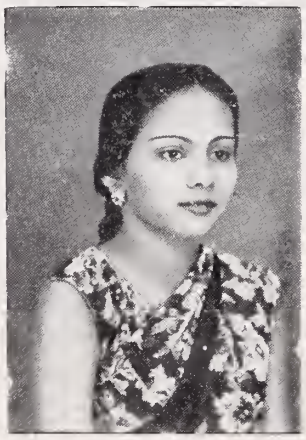

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